INTERNATIONAL CONTEST ISSUE

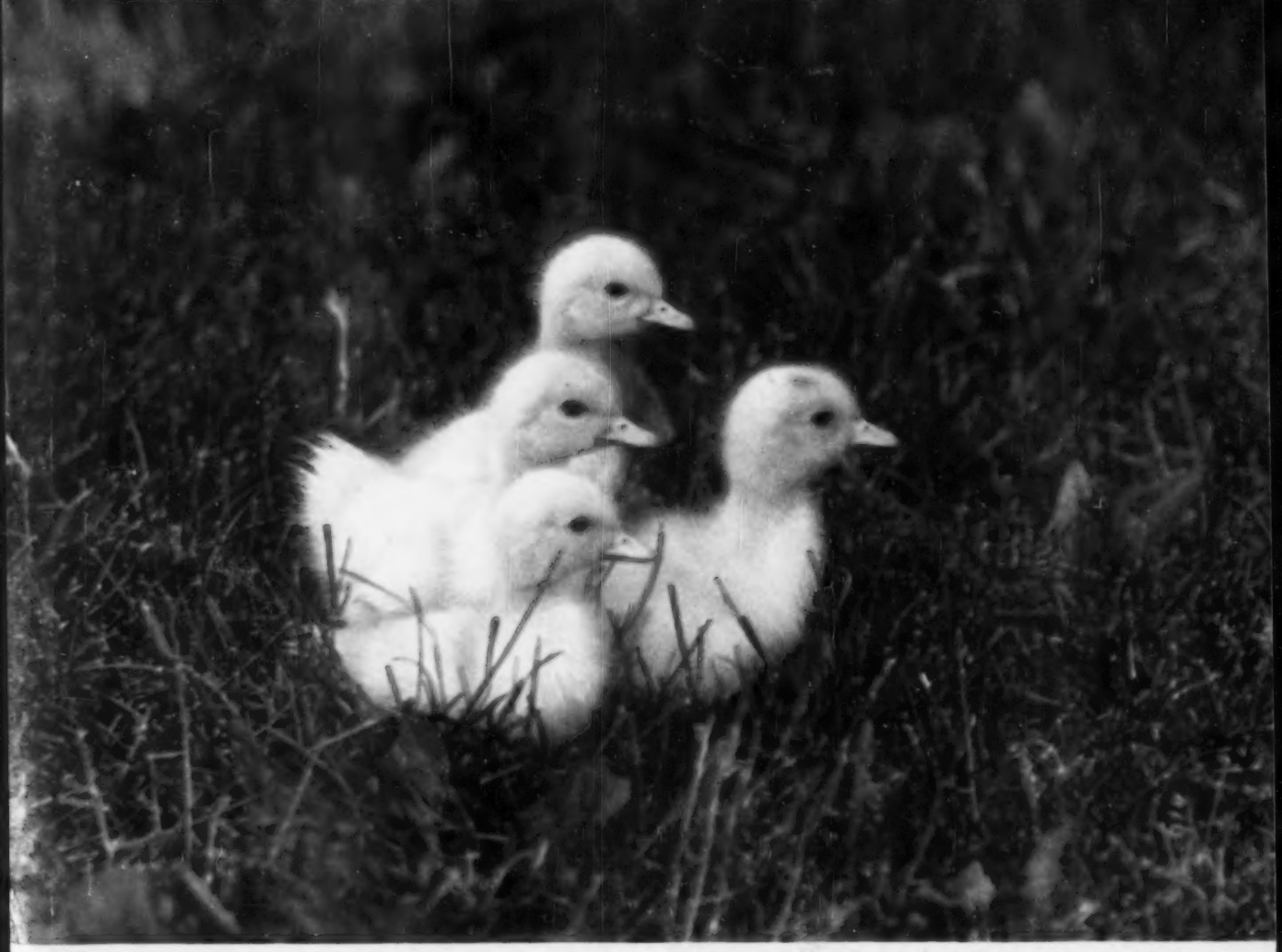
POPULAR PHOTOGRAPHY

DECEMBER, 1957
50 CENTS

GIANT HOLIDAY GIFT-BUYING GUIDE

32 pages of cameras, accessories, latest prices, tips on choosing a camera

PLUS: $25,000 worth of prize pictures



Prize winner by Ludwig Munchmeyer

MAKE THIS A PHOTOGRAPHIC CH

UNIVERSITY OF MICROFILMS
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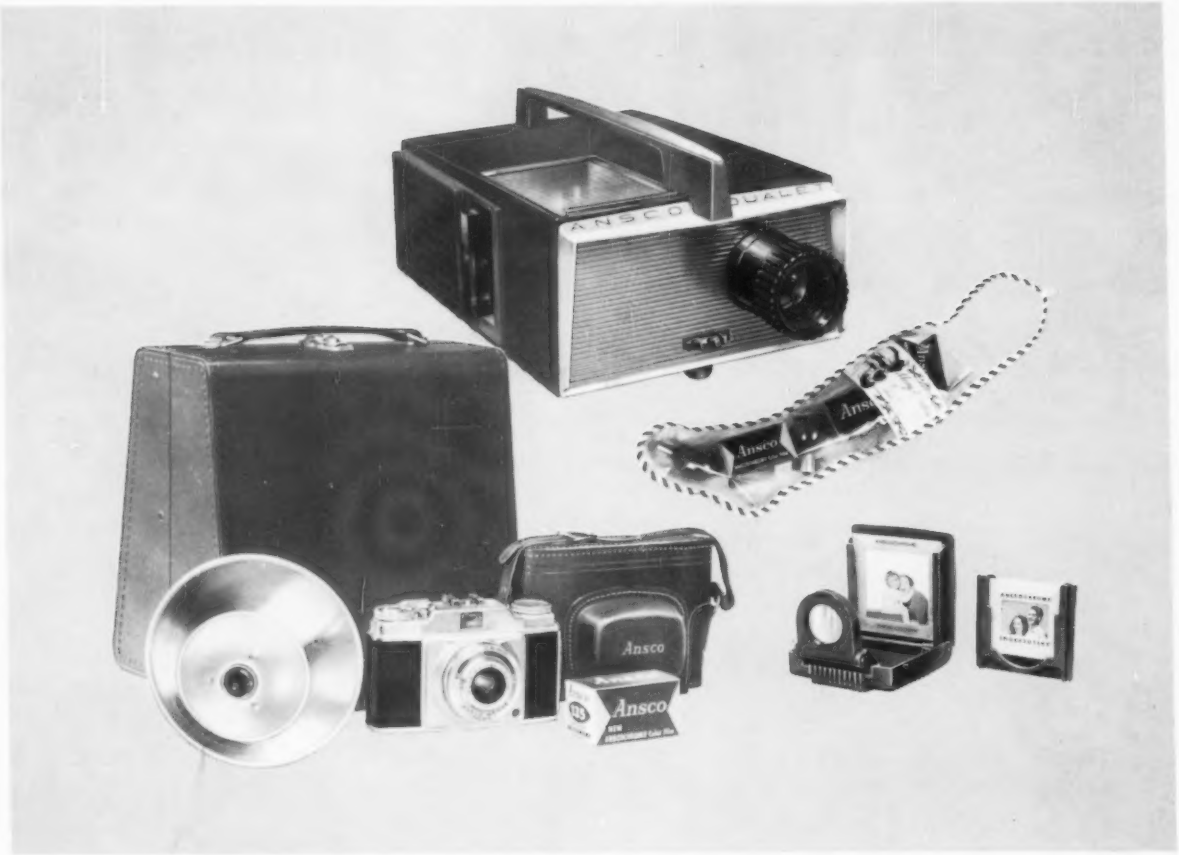
A ZIFF-DAVIS PUBLICATION



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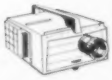

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DECEMBER, 1957

VOLUME 41, NUMBER 6

POPULAR PHOTOGRAPHY®

including CAMERA and AMERICAN PHOTOGRAPHY

WORLD'S LEADING PHOTOGRAPHIC MAGAZINE

POPULAR PHOTOGRAPHY contest winner Ludwig Munchmeyer, an amateur from Hasbrouck Heights, N. J., photographed these ducklings in a Pennsylvania farmyard. He used a 90-mm Elmar f/4 lens on his Leica IIIf, exposing Daylight Kodachrome 1/100 sec at f/5. Ludwig had trouble getting the ducklings to stop long enough for the picture, found they would freeze a moment when a friend slammed a nearby door to attract their attention.

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SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to Circulation Dept., 64 E. Lake Street, Chicago 1, Ill. Please allow at least 4 weeks for change of address. Include your old address as well as new—enclosing if possible an address label from a recent issue of this magazine.

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POPULAR PHOTOGRAPHY, including PHOTOGRAPHY, Trade Mark Registered. Combined with Amateur Cinematography and Prize Photography Magazine, formerly Everyday Photography.

BRANCH OFFICES: Midwestern Office, 64 E. Lake St., Chicago, Ill., John A. Ronan, Jr., manager; Western Office, Room 412, 215 W. 7th St., Los Angeles 17, Calif., John E. Payne, manager.

POPULAR PHOTOGRAPHY is published monthly by the Ziff-Davis Publishing Company, William B. Ziff, Chairman of the Board (1946-1953), at 64 E. Lake St., Chicago 1, Ill. Entered as second-class matter July 30, 1937, at the Post Office, Chicago, Ill., under the act of March 3, 1879. Authorized by the Post Office Department, Ottawa, Canada, as second-class matter. SUBSCRIPTION RATES: One year, U. S., and Possessions and Canada $4.00; Pan-American Union Countries $4.50; all other foreign countries $5.00.

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35mm CAMERAS

	A-1	B-1
Aires 35 III, f1.9	76.50	52.00
Argus C-3, case & flash	42.50	26.50
Argus C-4, f2.8	62.50	34.50
Argus C-44, f2.8 M-X	79.50	44.50
Bolsey B-2, f3.2 case	24.00	
Bolsey Jubilee, f2.8 case & flash		39.00
Canon IV S2, f1.8	142.50	119.00
Canon V, f1.8		163.50
Contessa f2.8 Rfdr	84.50	67.00
Contaflex I, f2.8 Tessar M-X	87.50	73.50
Contaflex II f2.8 Tessar MTR	107.50	87.50
Exa, f2.9 M-X	44.50	32.50
Exakta, f2.9	53.00	41.00
Exakta II, f2.8	76.95	67.00
Exakta V, f2 Biotar	139.50	117.50
Exakta VX, f1.9 Primoplan	162.00	138.00
Exakta VX, f2 Auto Biotar	229.00	182.00
Exakta VX, f3.5 Tessar	142.50	119.50
Exakta VX, f2.8 Auto RF	186.50	
Exakta VX, f1.9 Auto Xenon		182.00
Exakta VX, f1.5 Angenieux		179.00
Graphic 35, f3.5	54.50	38.00
Kodak Retina IIIC, f2 Exp meter	99.00	83.00
Kodak Signet 35, f3.5 Ektar		31.50
Konica III, f2	84.00	61.00
Minolta A-2, f2.8	34.50	
Minolta A, f3.5	29.50	22.95
Praktica FX, f1.9 Meyer Pre-set		55.50
Pentacon 6X, Biotar		97.00
Ricoh 35, f3.5 case & flash		27.95
Ricoh 500 f2.8 M-X-L	51.95	44.50

8mm MOVIE

B & H 200, f2.5	34.50	18.00
B & H 134 W, f2.5	39.50	31.50
B & H 172 B, f2.5	62.00	50.50
Brownie, f2.7	23.95	17.50
Brownie Turret, f1.9		44.50
Kodak Medallion, f1.9	103.50	87.50
Keystone K-25, f2.5		26.95
Revere 88, f2.5	42.50	33.00
Revere B-64, f1.9		87.50
B & H 253 Monterey	49.25	38.75
B & H Regent	109.50	78.95
Keystone K-109	81.95	67.00
Kodak Showtime	81.00	59.50
Revere 88	51.00	40.00
Revere 777	67.95	57.50

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B & H 200 EE		188.50
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Kodak Royal, f1.9	102.00	85.00
Revere C105, Tur f1.9		122.50
B & H Statesman	152.50	
Keystone K-161	82.00	69.50
Revere 48	81.50	68.50
B & H 285 C, Sound		238.00
B & H 202 C, Sound		368.00

CONTAX — LEICA — NIKON

	A-1	B-1
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Contax IIA, f2 Sonnar	161.00	114.50
Contax IIIA, f1.5 Sonnar	197.00	168.00
Leica IIIA, f2	82.00	59.50
Leica IIIC, f2 Summitar	134.50	
Leica IIIC, f2	104.00	85.50
Leica IIIF, f1.5 Summarit	229.00	188.00
Leica IIIF, f2	199.00	123.50
Leica M-3, f2 Summicron		268.00
Leica M-3, f1.5		275.00
Nikon S1, f2	109.95	
Nikon S2, f1.4		194.50

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300 w Argus, auto, case		27.00
300 w Brumberger, (2¼x2¼)	39.00	31.50
300 w Golde Manumatic	29.00	25.50
300 w Golde Reflex, (2¼x2¼)	46.00	31.50
300 w TDC Headliner	31.00	16.50
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500 w Bell & Howell Robomatic, Auto	114.00	84.00
500 w LaBelle 88, Auto		42.00
500 w LaBelle 75, Auto	112.00	89.00
500 w TDC Streamliner, Auto	56.00	45.95
500 w Kodak Signet		44.50

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Rolleicord V, f3.5 Xenar	99.00	57.00
Auto Rolleiflex, f3.5 Xenar M-X		94.50
Auto Rolleiflex, f2.8 Tessar		149.00
Soligor 66, f3.5	76.50	
Yashica C, f3.5	39.00	27.95
Yashica L, f3.5	49.50	36.95
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3¼x4¼ Ann Speed Graphic, f4.5 cpld rangefinder	98.50	83.50
4x5 Speed Graphic, f4.5 CRF	96.50	79.00
4x5 Pace Crown, f4.5 CRF	144.50	97.50
4x5 Busch, f4.5 CRF flash	107.00	89.00
4x5 Linhof, f4.5 CRF flash		189.00

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For all 8mm cameras. Coated. Focusing mount. Click stops. Reg. $75.00

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new case 10.50 Genuine Zeiss Prism Rangefinder 29.50 — Used **99.50** — 1.50 post & handling

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Genuine MEYER lens. For Exakta, Pentacon, Praktica, Astra 35 and Astraflex 35. Medium long distance. Regular $130.00

BRAND-NEW **68.95**

1.50 post

IHAGEE RANGEFINDER

Genuine German made Ihagee. Combined with bright clear view. For Exa, Exaktas V thru VXIIa. Regular $85.00

BRAND NEW **37.50**

Case 2.50 — 65c post & ins

SLAVEY III

No wires: uses two D batteries; Triggers; many other flash in unison. (Reflector & Batteries extra).

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This four-lamp barlight and case is so small (only 17¾"long x 6" high) because it uses the powerful new PH375/34R3 bulb that is *half the size* of standard 375 watt reflector flood lamps but just as bright.

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See it at your dealer or write for literature: Arel Inc., Dept PV712, 4916 Shaw St. Louis 10, Mo.

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LETTERS TO THE EDITOR

He Forgot

As an aspiring amateur shutterbug I would like to tell you how much I enjoy your magazine each month. The articles are both interesting and informative. I particularly enjoyed the October issue, but felt that one based upon that old adage, "If you can't be good, be careful," should have been written especially for me, judging from the results of the accompanying picture. On July 3, I attended a fireworks display and took a picture of the bombs bursting and then forgot to turn the film. The next day I snapped a picture of my granddaughter and you can imagine my surprise when I saw the print. Seriously, even though I goofed and maintained my amateur standing by forgetting to turn the film, I believe this is a one-in-a-million shot.

Whoops, it explodes!

THOMAS R. KELLY, Sr.
Short Beach, Conn.

A Look at the October Cover

Bravo for your October cover. Where did you get the courage not to use a pin-up girl?

NANCY CAMPBELL HAYS
New Haven, Conn.

• *We've had that much courage six times in the last two years, thank you, and we think that's a pretty good average.*—ED.

I enjoyed the comments on the results of the October *Challenge!*, "Romance," immensely. You gave vent to the feelings of many of us. But will you please take a second look at the cover of your magazine?

GEDEON DE MARGITAY
New York, N. Y.

35 or 2¼ Square?

I have been a professional photographer for some time and have used all cameras but the 35-mm intrigues me. It presents such a challenge, to capture so much on so little. To get a beautiful picture on a 4x5 is fine, but to get the same thing on a postage stamp is something. Real beauty lies in the spontaneous and a 35-mm camera captures it best. Many rare moments are kept which would otherwise be lost.

ALFRED TABER
Philadelphia, Pa.

I enjoyed reading the first of the two special issues dealing with 35-mm photography (August) but I remain a staunch twin-lens reflex fan. This type of camera may not offer the great versatility and compactness of the 35-mm but the large negative size and ground-glass focusing certainly make up for this. A miniature camera may be just the thing for color photography but for black-and-white work, the 35-mm cannot even begin to compare with the twin-lens reflex.

BRONSON LITTLE
Hope, British Columbia

Help Needed

I would like to bring to your readers' attention a project they might participate in. A program of photography instruction was begun at the State TB Sanitorium in Oakdale, Iowa. This instruction has provided many hours of recreation for the patients and has been enthusiastically received. The program is somewhat hampered by a lack of equipment. It would be very helpful if the hospital could acquire photographic equipment. Funds for supplies are scarce both for the hospital and for individual patients, and it would be much appreciated if any of the readers who have equipment which they do not use would mail it to Mr. Ray Wittrig, Vocational Rehabilitation Director, Oakdale Sanitorium, Oakdale, Iowa.

AGNES COSTELLO
State University of Iowa
Iowa City, Iowa

"35" Interior

I was very interested in your article *Can 35 Do Everything?* (August). The 35-mm is usually thought to be the wrong camera for photographing interiors. However, I recently was assigned to photograph some rooms for an interior decorator, and I used an Exakta with a 35-mm Angenieux and Panatomic-X film. I thought POPULAR PHOTOGRAPHY might be interested in one of the results accompanying this letter.

35: Not wrong

NAT HERZ
New York, N. Y.

Price Correction

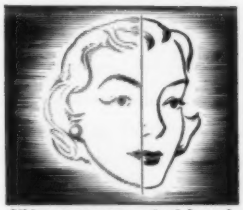
I wish to call attention to an error in the article, *Two-Way Flash*, in your November issue. The price of the Transflector unit described there should have read, $3.95.

GEORGE SELIGSON
Directional Light Corp.
New York, N. Y.

BAUSCH & LOMB *announces the first automatic slide projector that*

ALWAYS STAYS IN FOCUS

slide after slide after slide!

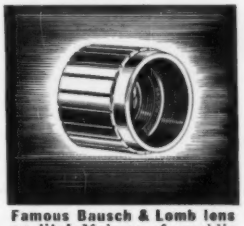


Slides never pop out of focus! Unlike other projectors, the Balomatic shows slides constantly in sharp detail.

Fully automatic! Set your own timing... Balomatic 500 runs itself! You watch the picture, not your projector.

Finger-tip automatic or remote control! Slides can also be changed automatically without noisy protruding arms or levers. Use touch button or remote control.

Built-in carrying handle! Projector can't fall out of its case. Carrying handle is part of projector, not cover.



Famous Bausch & Lomb lens quality! Makers of world's finest optics give you a Balcoted f/3.5 lens.

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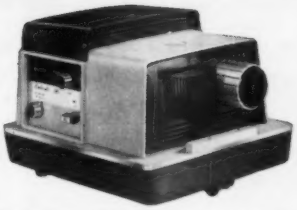

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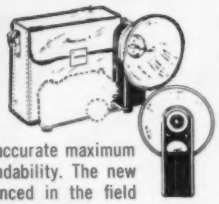

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- **Fully automatic diaphragm—lens is always wide open for focusing**
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7	¾"	1⅝-2"	35-50mm lenses, viewfinders
8	¾"	1¼-1½"	Film cartridges, self-timer
9	¾"	⅞-1"	Film cartridges
10	½"	1⅛-1⅜"	(Horizontal) Small accessories

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35-mm TODAY

by Bob Schwalberg

Criteria for 35-mm Negative Quality

One of the traps that photographers characteristically fall into when thinking about technical problems is to break the photographic process into seemingly convenient little compartments, and to consider each individually. We tend to forget that the photographic process is an almost uniquely organic system in which all of the parts are inter-related, and none are completely independent. An isolated item, take exposure as an example, has absolutely no meaning unless it is related to a lot of other things such as the film that's being exposed, the developer that's intended, the kind of ultimate print quality desired, and even the type of enlarger that will be used.

This kind of photographic Wrong-Think is extremely prevalent when photographers are involved in that most personal of all photographic privacies, deciding exactly what a good negative is like. This is one question that every photographer must answer for himself, and properly so.

A negative is, if I may be excused for belaboring the obvious, only a means to our ultimate end, the enlarged print. Too many photographers evaluate negatives by simply holding them in front of some sort of a light-source. In most cases this leads to the choice of negatives containing excessive density and/or contrast. This is particularly true when the photographer is evaluating a new film. Differences in the film-base dye color or saturation may, for example, result in identically printable negatives looking quite different. Or, if the photographer's experience is largely with high- and medium-speed films, an excellent thin-emulsion film negative will invariably cause light-box dismay. This can be converted to delight by putting the negative in the enlarger and making a print, but many photographers won't try this until they get a negative that "looks right."

Brilliant contrast, long-scale gradation, and sharp finegrain image are hallmarks of quality.

Density: the less the merrier.

The important thing to remember about density is that the more we have, the grainier the print, the less sharp the image. If you subscribe to the fairly widely held view that fine grain and sharply defined images are important in 35, you can accept the principle that a miniature negative should contain only as much density as is really needed, and no more.

The big question always is, of course, how much do we need? And, because this will depend upon many individual preferences in such things as enlarging equipment, techniques and quality characteristics, this is another one you'll have to answer for yourself. Almost always, however, you can count on this: You need less than you think you need.

Contrast: stay on the soft side.

Contrast is the over-all ratio between the densities of the heaviest and the thinnest *significant* areas within the negative. Very dense specular highlights and completely clear minor shadow areas, which print as pure white or dead black, should not be counted.

Four factors are primarily influential in determining final negative contrast. These are: (1) The range of reflective brightnesses in the original scene. (2) The directional quality of the light illuminating the subject. (3) Inherent characteristics of the film and developer used. (4) The relationship between the exposure and development given.

The working principles involved in the exposure-development relationship's contrast control may be rather simply stated: Contrast increases when we increase development or decrease exposure. Contrast decreases when we decrease development or increase exposure.

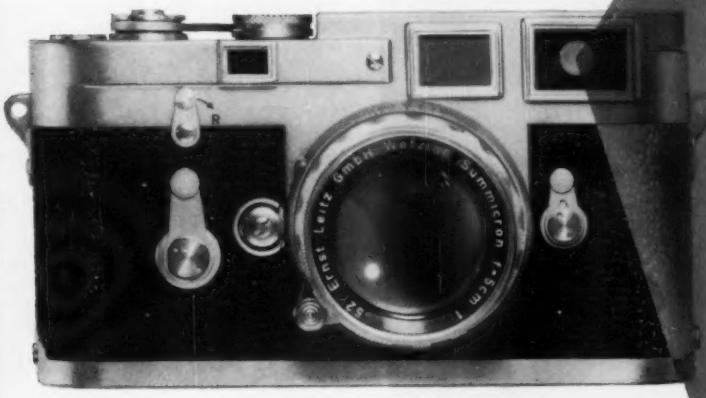
Actual contrast requirements for any negative will, again, depend upon individual photographers' preferences, and will in addition vary constantly with the interpretation of changing subjects. Be this as it may, a 35-mm negative ought to be somewhat flatter than a larger rollfilm or sheetfilm negative. This is because, being smaller, the 35-mm negative needs to be enlarged considerably more than other formats to produce standard print sizes. And, greater enlarger magnifications mean more contrast on the enlarger baseboard, call for less in the negative.

Gradation: local contrast.

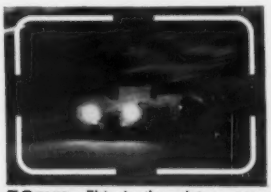
For convenience in analyzing and discussing negative quality, it is traditional

Leica M-3

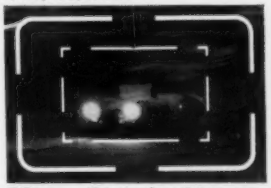
ONE FINDER, AUTOMATIC FOR FOUR FOCAL LENGTHS...



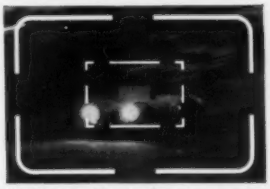
35mm—This field appears when the Leica wide-angle lens, the RF Summaron f/3.5, is attached.



50mm—This is the picture area for standard Leica 50mm lenses, f/1.5, f/2, f/3.5.



90mm—This is the picture area for Leica 90mm lenses.



135mm—This is the picture area for Leica 135mm lenses.

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Every camera enthusiast knows the big feature of the LEICA M-3: the life-size, ranging-vision viewfinder with its automatic changing of bright-line frames. But did you know that this ingenious finder also compensates for parallax* automatically?

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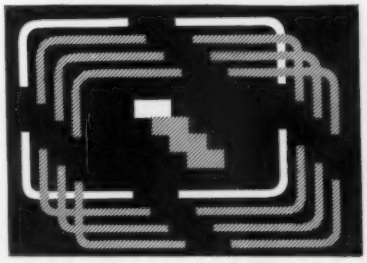
Remember, this unique viewfinder is only one of the many exclusive features of the very advanced LEICA M-3—a camera designed for the contemporary photographer but crafted with the precision and durability that is synonymous with the LEICA tradition.



*Viewfinder frames move continuously to compensate for parallax at any distance from the subject.

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to divide the densities within the negative into three main groupings: The *highlights*, the *middle tones*, and *the shadow areas*. Contrast, as we've seen, is the ratio of highlight to shadow density.

Gradation is an expression of the amount of readily discernible tonal separation within each of the three main tonal regions, or as it might better be defined, *gradation is local contrast*. If, for example, the middle-tone areas contain a great number of discernibly different tonal values between the lightest and the darkest gray in this region, we have what might be called locally high contrast. This is generally described as "good," or "long-scale" gradation. When a region contains only a slight amount of tonal variation we have an example of local low contrast, and gradation is commonly described as being "poor," or having a "short (tonal) scale."

Good long-scale gradation (local high contrast) with lots of tonal variations has long been a hall-mark of technical excellence in photography. There are, of course, times when for some interpretive or off-beat photographic effect we might want the shortest gradation scale possible. But unless something of the sort is involved, we pretty nearly always want as much gradation as we can get.

One reason is that unlike over-all contrast, which may readily be adjusted up or down over a wide range in the printing process, gradation can only be lost in enlarging. This means that it has to be on the negative. Another point is that while actual scene gradation might span a range of more than a thousand tonal variations, the best we can do with most films (given optimal exposure and development) can reproduce a range of perhaps 250, and the longest scale enlarging papers seldom more than a ratio of 1:32.

Relating camera and darkroom technique.

In most cases, manufacturers' exposure and development recommendations will result in excessive density (with relatively poor grain and sharpness), low-to-normal contrast, and less than optimal gradation. Overexposure generally the villain, developer recommendations tend to be fairly reliable. Density reduction by curtailing development is therefore usually undesirable, resulting in a loss of both contrast and gradation.

Best technique is to cut back on exposure (by using a higher film speed index than recommended) and give normal development until experience indicates a change in one direction or the other. This will improve grain and sharpness characteristics, increase over-all contrast, and boost gradation, providing such exposure reduction is not excessive for the film and developer combination involved.—

"I WANTED A SOFT, ROMANTIC LOOK,"
SAYS JOHN RAWLINGS

John Rawlings, professional photographer for 17 years, specializing in fashion, theatrical, travel and famous personality photographic sketches.

1/250 sec. f/8 Using a Hasselblad Camera with a 135mm f/3.5 Sonnar lens and Verichrome Pan Film

In Mr. Rawlings' own words: "The purpose of this photograph was to achieve a soft, romantic look with particular emphasis on the smoothness and translucent texture of the skin. Since the day was extremely bright, I felt that backlighting would prove the most effective means of obtaining this result.

"To soften the overall effect, I used a long-focus lens and set my Guardian Exposure Meter at 1/250 of a second.

"Then I pointed the Guardian at the model, the picture's center of interest, and took the average of two readings . . . one on her dress, the other on her face. In no time at all I had my lens setting."

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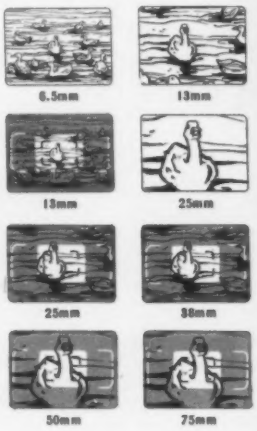

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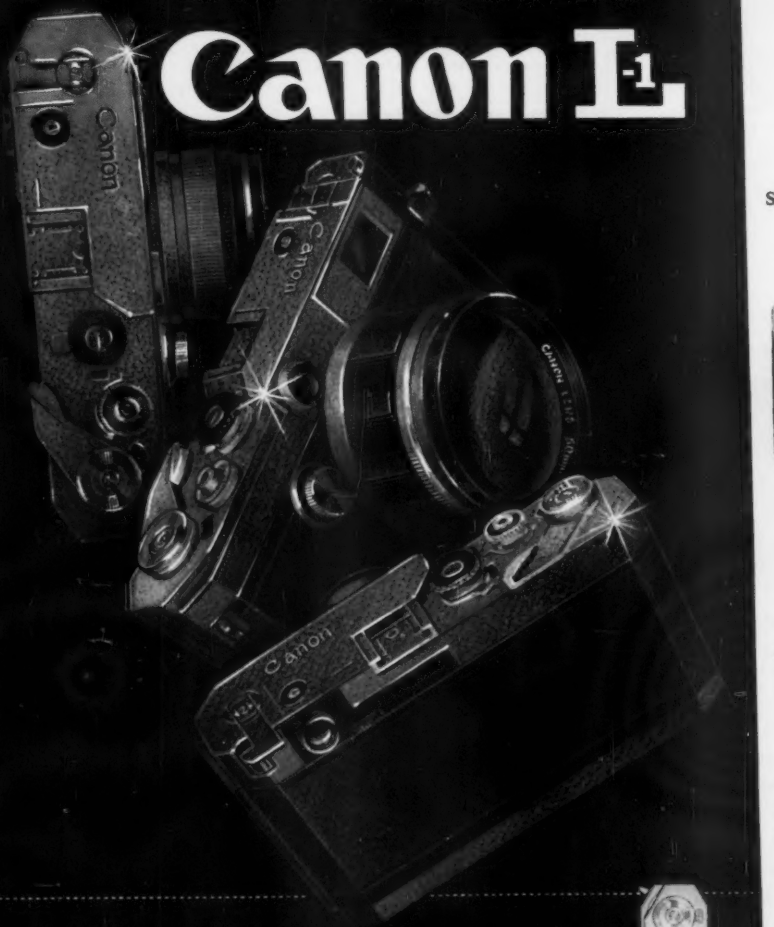

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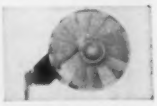

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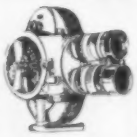

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COLOR CLINIC

by David B. Eisendrath, Jr.

A famous technician solves your problems

Reasons for Unsharpness

I have recently got back from the processor a roll of film in which there were about ten good, properly exposed pictures, but in some sections of film completely blank, solid black, was intermixed with the pictures. The processor suggested that the camera back had been opened and the film thus exposed but since it is black, this does not seem logical. Have you any ideas as to what caused this?—W. H. M., Great Falls, Montana.

You are right that color film which is fogged will be light or clear and not opaque. From examining the film samples you sent to me, it looks as though they were not exposed at all. I would suspect that your shutter may not be operating some of the time and would have the camera checked. You can also check it yourself by opening the back when there is no film in it, and trying each shutter speed while looking through it. If you will try each speed about half a dozen times then find they all work properly, the only other suggestion I can make is that you may not have removed the lens cap?

This is not a joke—lens caps are sometimes left on when we are in a hurry and if you do this sometimes, it is smart to put a strip of rubber or plastic sticking out from your lens cap so that you will see it in the viewfinder if the cap is over the lens.

Photographing Stained Glass

Some months ago you wrote about photographing stained-glass windows and suggested taking meter readings from the glass. Do you use a reflected-light or incident-light meter for this?—J. P. L., Louisville, Ky.

What I suggested was that where you were making photographs in color of stained-glass windows and were interested in just the window, it was always a compromise exposure to get best results because the color films will probably not capture the full scale or brilliance the eye would see. I use a reflected-light meter, or the grid on my Norwood meter, using it as a reflected-light meter. Remember that when you use the grid on the Norwood you take the sphere off and the slide *out* but you take readings as though the slide were in.

I take readings of the very brightest glass panes, then of the very darkest and try to see whether they can be encompassed in an average exposure setting, allowing for a couple of stops on either side. If not, I then decide whether there are more dark ones or more light ones that I want to capture on film and hedge accordingly. I can not stress too strongly the advantages of bracketing exposures and making several shots for each picture. Often an underexposed or overexposed one may be preferable, or at least you may like it better.

Wall as Projection Screen

We want to make a wall of our playroom into a screen for projection to show our slides and stereo pictures. Is there any recommended kind of paint for this? —H. L. L., Providence, R. I.

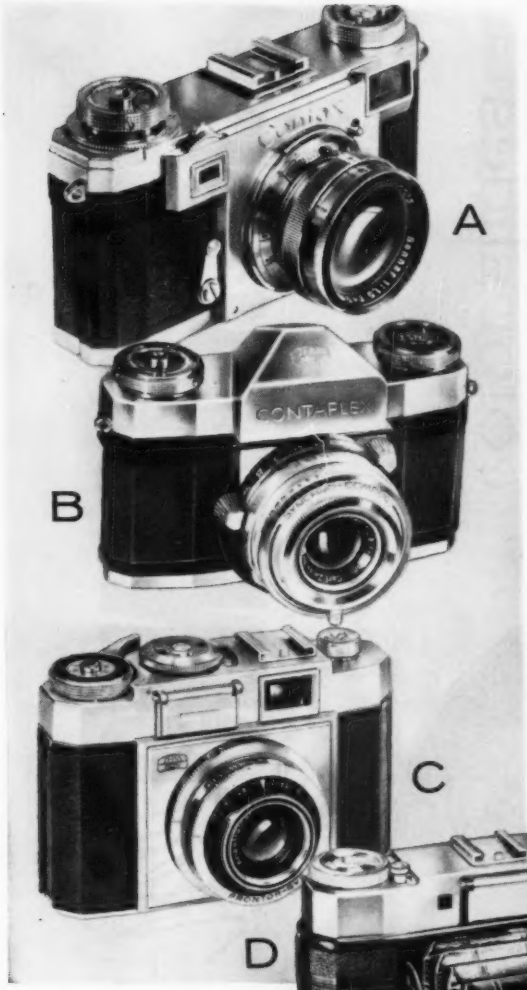
Although you may prefer the brilliance of a beaded screen for your regular slides, stereo slides must be shown against a surface which is smooth and which will not depolarize the light from the projector. For stereo slides, a flat-flake aluminum paint is recommended—one which contains aluminum flakes and is not just aluminum-colored. It is also preferable if it is sprayed on. The cheapest screens for stereo work would probably be a Masonite panel—smooth side, of course—sprayed with aluminum paint from one of those spray cans in which it is sometimes packed. This could be mounted on the wall and would probably be preferable to a painted wall, unless your wall is extremely flat and smooth.

This is also a good background for regular slides or movies, although some people prefer a flat-white paint (Kemtone White is excellent) and maximum brilliance can be obtained with a high-quality beaded screen. It depends, I think, on how much money you can spend on this project.

NOTE: In a recent column I answered an inquiry about the use of clear flashbulbs with daylight film by suggesting various blue filters and adding that manufacturers of color film never recommend this practice but this is how you can get away with adequate results. Since that column was written (months before it appeared on the newsstand), Eastman Kodak has announced the Wratten 80C—a light-balancing filter for use with clear flashbulbs and daylight film. It in effect puts the blue coating in front of the lens when you do not have the blue-coated flashbulbs available that are normally recommended for use with daylight film.

However, do not think that a blue filter and clear bulbs and daylight film will always give the same effect as blue bulbs and daylight film, or again, indoor film and clear bulbs and a proper filter. They will all give acceptable results, but they are never identical. As to which is better, it all depends, as we have said many times, on what you prefer.—

Questions of general interest to the color photographer will be answered in this department. However, individual replies can not be given for questions that are not used.—Ed.



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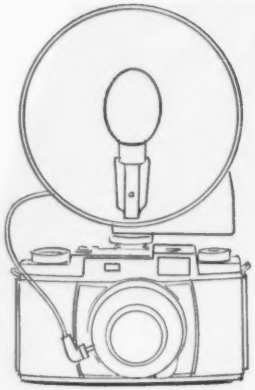

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- Two speed operation

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Stereophonic model (regularly $189.95) only $149.95 Cash or..... **$14.95 Down**

PENTRON *Champion NL-2*

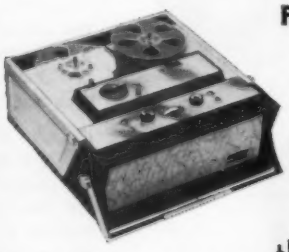
For professional quality sound through two matched Hi-Fi speakers and crossover network at 1000 cycles. Check these exclusive features:

- Full 5W Hi-Fi amplifier for crisper sound
- Frequency response 40-13,000 cycles
- FINGER-FLITE single rotary control
- Magic Eye Recording level indicator
- Automatic index counter locates any selection instantly
- Two speed operation
- Dual input and output jacks

Regularly $209.95. D.F.A. special price only $159.95 Cash or..... **$15.95 Down**

Stereophonic model (regularly $249.95) only $189.95 Cash or..... **$18.95 Down**

PENTRON *Aristocrat NL-3*



For the finest sound reproduction ever! Highest fidelity studio sound and advanced custom design make this recorder the choice of the most discriminating music lovers.

- Four extended range Hi-Fi speakers
- Double LC crossover network for clean, true sound separation
- 10W push-pull power output
- Illuminated VU recording level meter
- Frequency response 40-15,000 cycles
- Automatic shut-off switch at end of reel
- Heavy duty 4 pole motor, individually balanced

Regularly $269.95. D.F.A. special price only $199.95 Cash or..... **$19.95 Down**

Stereophonic model (regularly $309.95) only $229.95 Cash or..... **$22.95 Down**

Treat yourself to the magic of three-dimensional sound. Any one of the new 1958 PENTRON Stereophonic models connected to a second amplifier and speaker (your radio, TV or phonograph) brings you superb, living sound in depth, right in your home. Order your new PENTRON from DOWLING'S today and enjoy "the finest sound ever found"!

Dowling's FIFTH AVENUE

Take your camera UNDER WATER

Fascinating adventure awaits you in the mysterious world below. Discover new thrills, amaze your friends with pictures of never-before seen undersea life that you took yourself! Simply mount your camera in a WOLLMAN-SCHMIDT Undersea Housing (takes only a moment), and you are ready to explore the secrets of the deep. Each housing is precision cast of special, high strength aluminum and pressure tested for depths to 200 feet. Shutter, diaphragm and focusing controls permit rapid adjustments under water. Double flash ports built in for special B-C flash unit. Specially designed cam lock insures fast, positive sealing. WOLLMAN-SCHMIDT Undersea Housing Model 35A is only

$99.50 Cash or $9.50 Down*

Accessories include Tunnel Sight (illustrated) **$6.00**; B-C Flash Unit **$34.50**; Extension Flash **$29.50.** Order your Undersea Housing complete with only 10% Down at DOWLING'S!

* For Memar, Super Memar, Leica, Canon. Housing for Contax, Argus C4, C44, Minolta A or A2 **$109.50 Cash or $9.50 Down**; for Leica M3 **$139.50 Cash or $13.50 Down.** Your camera, if not listed, may still be fitted.

Write to DOWLING'S for details now!

Diaphragm control available on housing for Memar, Super Memar and Leica M3 only.

How to give your 8mm movies that Hollywood touch with a PORTAY 8 Action Editor

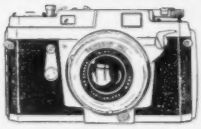
Sure, you know how to take good movies. But, when your film comes back from the lab, there's your chance to make it really interesting for everybody to watch! You can cut out unwanted parts, put the scenes in proper sequence, add titles and—presto!—you have a professional-type movie that you can be proud to show.

There's never been an editor like the all-new PORTAY 8! You see live action, of course! Threads in seconds, shows a large, brilliant picture right side up. It has a built-in film notcher, lifetime nylon bearings that never need oiling and an exclusive focusing lever for sharpest possible images. Takes up to 400 ft reels, yet weighs only 4 lbs. in its handsome carrying case. Price, at DOWLING'S, including splicer, only **$37.95**

FREE BONUS: Three reels and cans 200 ft, 300 ft or 400 ft size with every PORTAY 8 Editor (value to $4.80). Please specify "Bonus reels" and size when ordering. Limited offer—better order today!

- LIFETIME GUARANTEE
- 30 DAY FREE TRIAL
- FREE POSTAGE

Now—Get Even More in the newest KONICA III



You've seen the independent reports certifying the superb quality of this amazing 35mm camera. Now, you get the latest Light Value MXL shutter and an improved rectangular range-viewfinder, brighter than ever before PLUS other luxury features such as:

- Rapid advance lever **on front of camera.** Easiest for vertical as well as horizontal shots
- Brite-Line, single window coupled range-viewfinder
- Built-in self-timer
- Crank-fitted rewind
- World-renowned Hexanon f/2.0 lens

With all these advantages, the new KONICA III still does not cost $300.00 as you might think. **It is only $124.75 Cash or $12.75 Down**—at DOWLING'S.

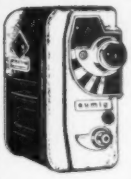
THE LENS ALONE IS WORTH THE PRICE!

Be sure to order these useful accessories, too:

Leather eveready case	$12.50
KONIFLASH III (BC)	9.95
KONI HOOD lens shade	2.95

Send for complete illustrated brochure FREE at DOWLING'S!

You never wind this movie camera—it's the eumig ELECTRIC



All you do is press the button. There's no crank to wind—or to forget winding—so you never "miss a trick"! Four penlite batteries do the job for pennies. And look what else you get in this amazing 8mm camera:

- Needle sharp Eugon f/2.8 coated, pre-focused lens
- Guaranteed constant speed governor
- Split-second drop-in loading of economical roll film
- Continuous run lock—lets you get into your own movies
- Single frame button for titling or tricks
- Matchless precision design

And the price is not $100 as you might think, it's only.... **$49.95**

Accessories for the EUMIG ELECTRIC

Leather eveready case	$ 8.95
Remote control cord, operates camera 30 feet away	9.95
EUMAKRO 2x Telephoto attachment	29.95
EUMICRON Wide Angle attachment	34.95
Portrait attachments (12", 20" or 39") each	2.00

Other exciting, new products by EUMIG:

C3 Electronic Eye 8mm Camera	129.95 Cash or 12.95 Down
P8 Imperial 8mm Projector with built-in synchronizer for all tape recorders	129.95 Cash or 12.95 Down
C16 Electronic Eye 16mm camera	289.50 Cash or 28.50 Down
P26/16mm Projector with Automatic rewind	189.95 Cash or 18.95 Down

EUMIG cameras have been rated tops by an independent testing organization!

EXTRA!

FABULOUS NEW BELL & HOWELL ELECTRIC EYE CAMERAS NOW IN STOCK.

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- f2/50mm hard-coated fully color-corrected 6-element lens
- Built-in synchronization for flash and strobe
- Built-in Coupled Rangefinder
- 12 shutter speeds, 1 to 1/500 sec.
- Automatic film transport and shutter cocking
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Eveready Case.....$10.00

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TANAR f3.5/135mm Interchangeable Telephoto 4-element, screw-mount, coated, fully color-corrected
LIST ONLY $79.50
Case $4.95

TANAR f2.8 Wide Angle, 35mm w/viewfinder. Provides a large, brilliant and parallax corrected image of the field covered by any 35mm wide angle lens
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TANAR Universal Image-Erecting Finder w/case **LIST $29.95**

TANAR Universal viewfinder w/case and 28mm attachment lens w/case
ONLY $28.95

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Sole Importers and Distributors for the U. S.

KINE CAMERA CO. INC.
11 West 20th St., New York 11, N. Y.

WE ASKED THE PROS—

Do you believe in cropping?

MARTIN J. DAIN

Yes, you have to crop from time to time. I don't believe in reaching in and cutting out a small section of a negative, but I will cut off an edge in order to tighten up the composition. I believe that the photographer's eye accommodates itself to the shape of the viewfinder, and that he tends to compose according to that format. This means the only cropping he should ordinarily have to do would be when shooting sudden or unexpected action, where there was no time to compose in the viewfinder.

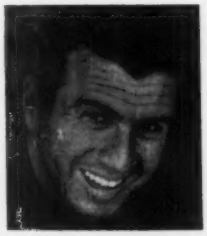
BOB SMALLMAN

Yes, I crop, although I have relatively little interest in a finished print except as an intermediate stage on the way to the printed page. If cropping will help it get there, I'll crop. As much as possible, of course, I believe in composing a picture in the camera, although not necessarily using the full frame. The one thing I can't do is shoot wildly in the hopes of pulling something out of the negative later on in the enlarger. Once the picture is shot, however, I do whatever cropping I feel is necessary to make it effective.

SIMPSON KALISHER

I don't have any rules. I'll crop if it helps the picture. Many of my compositions are very tight with no room for cropping, however, it doesn't bother me if the picture will be improved by doing so. If I have time, I'll compose in the camera. But, if I'm rushed during the shooting I'll try to see and get as many elements into the picture as possible and then try to tighten it up later in the enlarger. The type of shooting I do will depend on the situation. I don't think formulas of do's and don'ts are worth a damn!

HOWARD ZIEFF



Certainly I do. After all, the negative is just a means of recording an image. I shoot as I feel. I may feel differently or see something entirely new when I get in the darkroom. No one but the photographer has to know what is on the negative. It is up to him to edit what he has in order to arrive at the final statement he wants to make. To me the theory of not cropping is just as ridiculous as printing the notches and edge-markings just because they are on the film.

Photographs by Harvey Shaman

Greatest Advance in Projected Pictures...

See your own slides and movies on the remarkable new UNIGLOW

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PROJECTION SCREENS

This is the first new and really improved projection screen surface in years. Brings out the full beauty of your slides and motion pictures, combining peak brilliance with sharp and perfect picture projection. See a demonstration—today!

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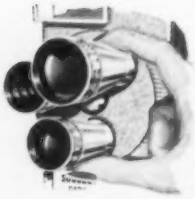
Whatever the scene...whatever the action

Just dial and shoot

for perfect, easy-to-take home movies!



Easy as dialing your phone!
You simply dial any of these three views as well as exposure and built-in filter changes!

WIDE ANGLE NORMAL TELEPHOTO

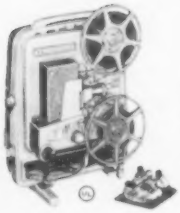
YES, here is the camera ideally suited for the whole family. Beginner or expert, you get the results you expect with this easiest-to-use home movie camera—candid shots of your loved ones, panoramic wide-angle views and action-packed telephoto close-ups. Just load, dial and shoot! And every scene is a dandy. See the Wollensak "43" Turret Movie Camera at your authorized Wollensak dealer now! Wollensak Optical Co., Chicago 16, Ill.

"43" 8MM TURRET MOVIE CAMERA—An f/1.9 three lens system turret at the price of a single lens camera! Built-in filter-dial system, plus quick drop-in spool load, powerful long-run motor, rapid crank wind, "picture-window" view-finder and a host of other features that make *better* movies *easier*. Complete with f/1.9 three lens system, F.E.T. inc., $99.50

"42" 8MM MOVIE CAMERA, Single f/1.9 lens, F.E.T. inc. $69.50

WOLLENSAK

Dial "Weather-Eye"
Automatically sets correct exposure.



"715" 8MM MOVIE PROJECTOR—Push button controls; forward, reverse and still; AC/DC; rheostat; removable splicer; 500-750 watts; three 400-ft. reels, case **$162.50**

"815" 2x2 SLIDE PROJECTOR—Shows 35mm, bantam or 1½"x1½" slides automatically! 5" F/3.5 lens. Case, extra condenser lens, cord and 7 magazine trays **$149.50**

"1500" HI-FIDELITY DUAL-SPEED TAPE RECORDER 6½" x 10¼" x 11¾"; weight 18 pounds. 10 watts push-pull output; Balanced-Tone; key-board control.... **$189.50**

EXAKTA *first!*

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EXAKTA IS THE FIRST SINGLE LENS REFLEX 35-MM CAMERA . . .

First camera in the world with built-in flash!
First reflex with high-speed F1.5 lenses!
First reflex with 35-mm wide angle lenses!
First reflex with 28-mm super wide angle lenses!
First with one-stroke lever-wind!
First with a focal plane shutter having 27 different shutter speed settings!
First with a penta prism!
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First camera honored with a Commemorative postage stamp!
First camera to play a dramatic part on the famous "miscellany page" of Life Magazine! (June 3, 1957 issue)

When better cameras will be made, Exakta will make them! Exakta will always be first for original features, quality, precision, and craftsmanship!

The latest Exakta creation is the New, 1957 Automatic Exakta IIa with Penta-Prism eye-level Viewfinder and Split-image Rangefinder and 58-mm. F2.0 Carl Zeiss Jena Biotar lens with Automatic Diaphragm. . . . . $399.

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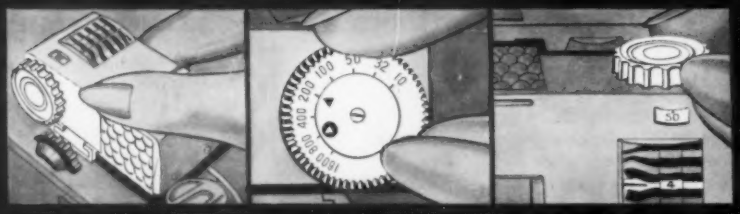
The shutter speed sets automatically on Minolta's fantastic new SUPER "A"

COUPLED EXPOSURE METER SYSTEM



Slide Meter into accessory shoe

Set ASA rating

Set desired F stop opposite arrow

This automatically sets shutter speed

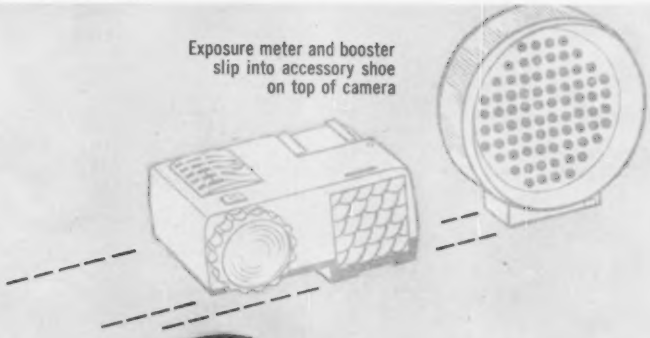
MINOLTA

UNIQUE INTERCHANGEABLE LENSES
"over-engineered" to deliver the same speed, corner to corner.

What "over-engineered" Rokkor lenses mean to you: Now, for the first time, at this price, you get corner to corner brightness with the lens wide open – even with telephoto lenses.

Minolta accomplished this by turning camera and shutter specifications over to optical engineers, who then designed these lenses to perform *precisely* to these specifications.
Available in: f:3.5 – 35 mm. Wide Angle Lens
f:2.8 – 85 mm. Telephoto Lens
f:3.8 – 100 mm. Telephoto Lens
135 mm. Telephoto Lens (available soon)

But the most **FANTASTIC** *part is the price...* **$129.50** WITH f:2 LENS



new

Check these features against any 35 mm. camera costing up to $450:

Features	Minolta Super "A"	Any other camera
Coupled exposure meter system, available (automatically sets shutter speed)	Yes	
Interchangeable lenses	Yes	
Fully synchronized at all shutter speeds	Yes	
Ultra-brilliant "Lumi-Frame" viewfinder	Yes	
Single window range/viewfinder	Yes	
Shutter speed from 1 sec to 1/400 & bulb	Yes	
Automatic film counter resets itself	Yes	
Single-stroke lever advances film, counts exposure and resets shutter	Yes	
Rapid film rewind	Yes	
Price with Rokkor 50 mm. 7-element f:2 lens, completely coated and color corrected. (Case, extra lenses and coupled exposure meter extra.)	$129.50	

The more you know about cameras... the more you'll appreciate Minolta

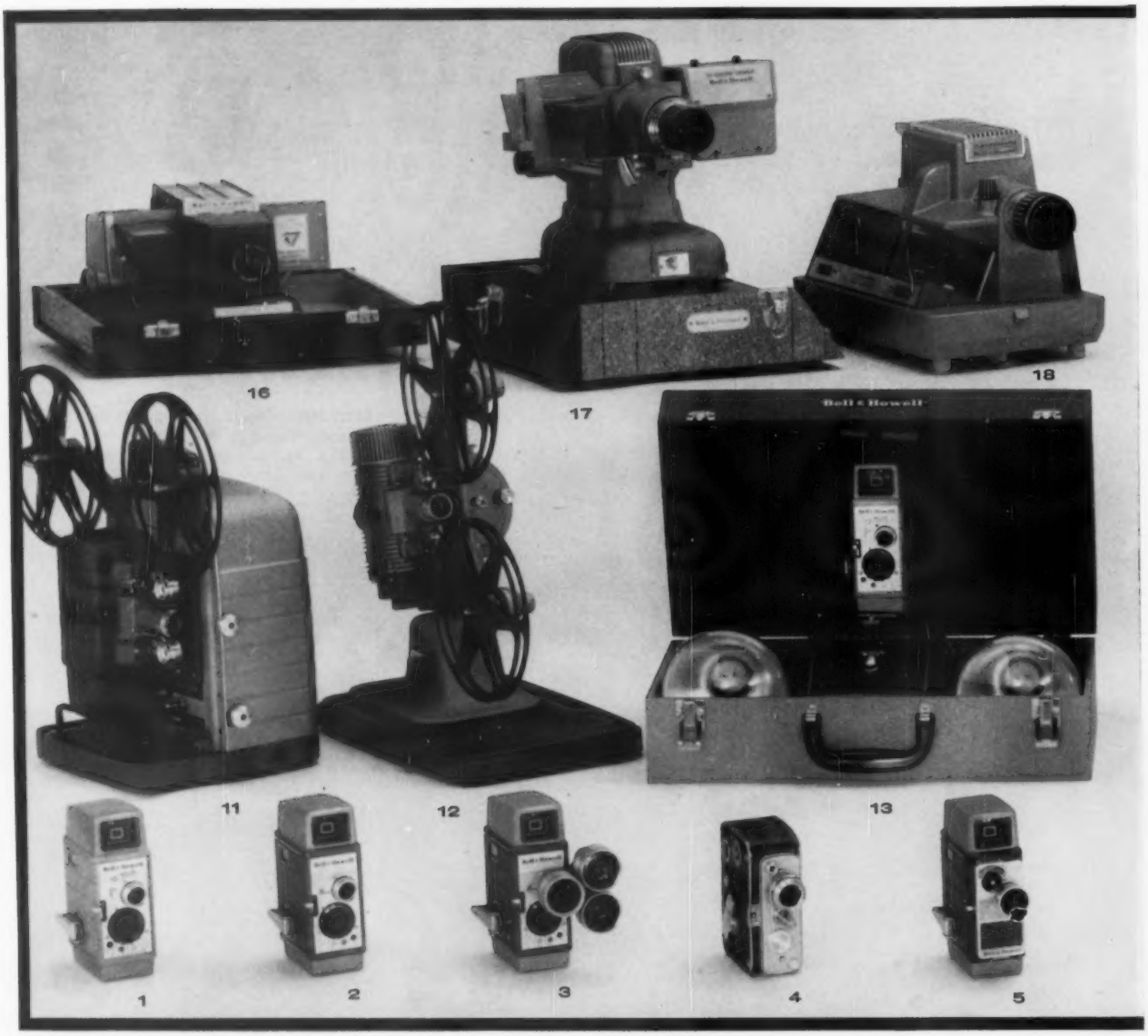
MINOLTA "A"... $49.95 – Fully automatic: Single-stroke lever advances film, counts exposure, resets shutter ... Rokkor 45 mm. 4 element, f:3.5 lens, completely coated and color corrected for color film ... single window range/viewfinder ... shutter speeds from one sec. to 1/300 and bulb ... MX flash synchronization.

MINOLTA "A2"... $69.95–Same automatic features as the "A"... plus a 5-element Rokkor f:2.8 lens ... brilliant "Lumi-Frame" viewfinder ... shutter speed to 1/400 and built-in self-timer.

MINOLTA AUTOCORD $99.50 – Fully automatic, film advance and shutter cocking ... 4-element Rokkor coated f:3.5, 75 mm. lens and matching f:3.2 viewing lens ... shutter speeds from one sec. to 1/500 and bulb ... one-hand operation with helicoid focusing from 3 ft. to infinity ... direct reading light value scale.

MINOLTA AUTOCORD "L"... $124.50 – Same exceptional features as the AUTOCORD ... plus built-in exposure meter correlates with simple light value scale.

MINOLTA CAMERAS • 150 BROADWAY • NEW YORK 38, N. Y.



Bell & Howell suggests 20 ways to

8mm CAMERAS

1. *Sun Dial simplicity.* Set the dial . . . sight . . . shoot. f/2.5 lens and giant viewfinder. 220 Wilshire, $39.95.

2. *Sun Dial camera with f/1.9 lens.* One winding lasts six average scenes. 252-B Monterey Deluxe, $59.95.

3. *Three times the fun.* Sun Dial camera has three fast f/1.9 lenses including wide-angle and telephoto. 252-TA Monterey, $99.95.

4. *Magazine loaded 8mm.* You can change film fast. Has positive viewfinder. 172-A Explorer with twin turret and f/2.5 lens, $169.95.

ELECTRIC EYE CAMERAS

5. *Automatic 8mm.* Lens sets itself. Nothing to adjust. 290-EE with f/1.9 lens, $169.95.

6. *Automatic 16mm threads itself.* Uses economical roll film. 5 shooting speeds. 240-EE with f/1.9 lens, $329.95.

7. *Automatic 16mm.* World's first Electric Eye camera. Magazine loaded. 200-EE with f/1.9 lens, $329.95.

16mm CAMERAS

8. *Auto Load camera* with Sun Dial ease. Uses magazine film. Positive viewfinder. 200-S with f/2.5 Sunomatic lens, $174.95.

9. *Roll film camera.* So easy a child can set its Sun Dial. Holds 100 ft. of film. 5 shooting speeds. 240-A with f/2.5 lens, $179.95.

10. *Turret model.* Has automatic film threading, reserve power dial, 5 shooting speeds. 240-TA with 1-in. f/1.9 lens and matching viewfinder, $284.95.

8mm MOVIE PROJECTORS

11. *Gives big pictures in small rooms* with special f/1.5 Filmovara lens. Has reverse and still-picture projection. 253-RY Monterey Deluxe, $114.95.

12. *Precision projector.* Has all-gear drive, rotary control switch, swing-out lens, 500-watt lamp. 122-LR Regent Deluxe, $179.95.

8mm MOVIE KITS

13. *Camera outfit.* Has 220 Sun Dial camera, leather sheath case, telephoto attachment, light bar with 2 375-watt flood lamps and carrying case, $89.95.

14. *Movie outfit.* Has 220 Sun Dial camera, leather case, light bar plus high-quality Monterey projector, $127.00.

16mm MOVIE PROJECTOR

15. *Famous for features.* Has variable speed control, 750-watt lamp, reverse and still-picture projection, snap-on carrying case. 273 Statesman, $219.95.

35mm SLIDE PROJECTORS

16. *Low, lovely and light.* Has 300-watt lamp,

say Merry Christmas to yourself!

powerful air-column cooling, semi-automatic changer. Headliner 706, $62.50.

17. *Cool running.* Powerful blower gives wind tunnel cooling in airflow case. Model DE with f/3.5 coated lens and electric changer, $99.50.

18. *Shows slides by itself.* Completely automatic. Viewing cycle can be pre-set. Also has remote control. Robomatic, with case and all controls, $149.50.

TAPE RECORDERS

19. *Modern and portable.* Has 5-watt amplifier, 2 speakers, 2 speeds, handy pushbuttons, light indicators, monitor switches. Model 775 with microphone and cords, $189.50.

20. *Sound at its best.* Excellent cabinetry encloses 4 speakers, two 8-in. woofers, 2 tweeters with 23,000 cycle reproduction. In mahogany, $299.50.

Clip these pages and circle your choice. Then leave the ad where your "Santa" will see it.

Which to choose? Those Electric Eye cameras set their own lenses. That 8mm projector shows movies twice as big as usual. And that portable tape recorder has a sound system with *twice* the fidelity of a fine TV set!

They all have Bell & Howell quality you can see and feel . . . quality you can even hear in the smooth solid sound of precision parts perfectly enmeshed.

And if "Santa" *doesn't* take the hint—play "Santa" yourself!

For further information on any of these fine products, write Bell & Howell, 7106 McCormick Rd., Chicago 45, Ill.

Bell & Howell

FINER PRODUCTS THROUGH ***IMAGINATION***

G-E FLASH NEWS

World famous sports photographer

HY PESKIN*

tells how to shoot sports pictures with G-E #5 Flash Bulbs

"The most important element in shooting action pictures is anticipation," says Hy Peskin, the man who used three G-E #22 Flash Bulbs to shoot one of the first color action sports photos ever published (Lou Nova-Gunnar Barlund fight, 1946).

"In sports, analyze what will happen next—and *be* there. Don't watch the game as a spectator, but as a 'second manager'." That's how this two-time winner of the "Best Sports Picture of the Year" captured on film such famous events as the attack on Umpire George Magerkurth by a spectator (1939) and last season's Dodger-Redleg battle royal.

"The *ideal* action shot should be governed by *four* basic rules:

1) Let the action come to you.
2) Shoot for peak of action.
3) Shoot low, and close.
4) Shoot for composition.

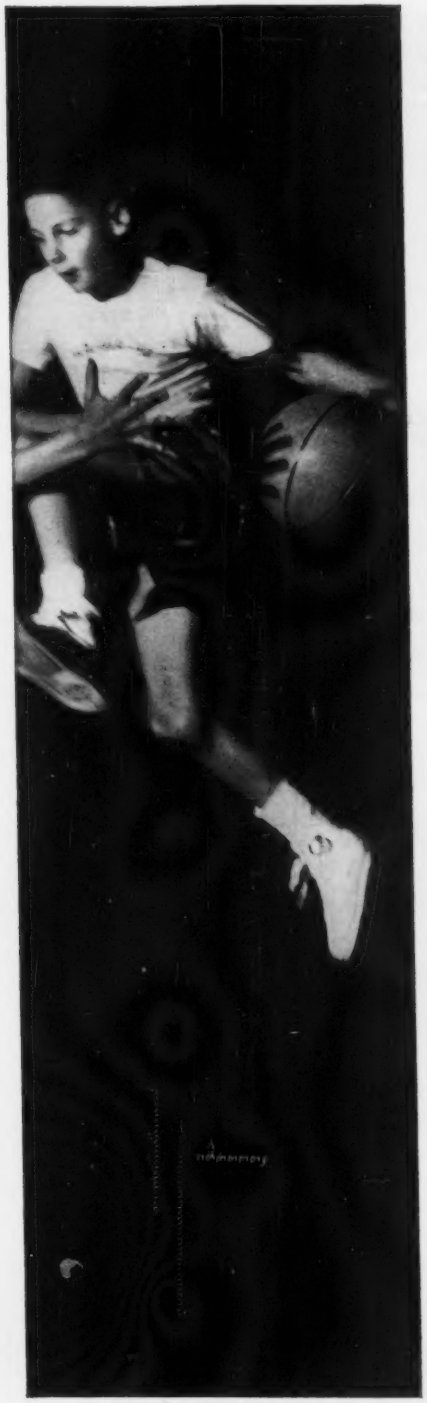
"For these basketball shots, I used a Minolta 120 mm with Tri-X film—and G-E #5 Flash Bulbs. I shot each one of the action pictures exposed for 1/500 at f/11. This gave me plenty of light at high shutter speeds to 'freeze' action—and at small aperture for greater depth. I'd recommend these bulbs with *any* kind of camera for action shots."

**Roving sports photographer for LIFE, SPORTS ILLUSTRATED, SATURDAY EVENING POST.*

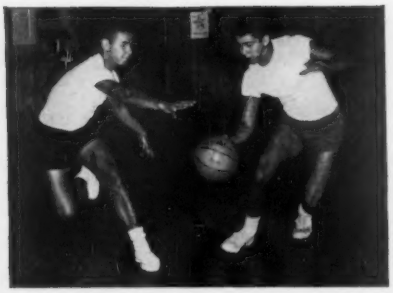
FOR SHARPER, BRIGHTER PICTURES, INSIST ON FLASH BULBS BY

GENERAL ELECTRIC

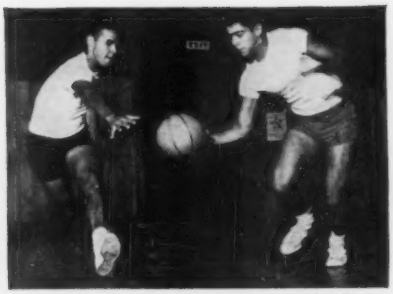
Let the action come to you—then shoot for peak of action! "This is an exciting picture because I didn't gamble—I *anticipated* the action. The youngster on the left with arm out-thrust and the player in mid-air are at the peak of their moves. A single G-E #5, 8 feet off to the left, heightens the impact with contrasting background and strong



shadows. Slightly blurred feet accentuate the feeling of movement. My position was close to the sideline. I trained my camera on an area arcing from back-court, past the foul line to the basket. I followed the ball – waited for the players to come into camera range, then shot at the peak. A split-second too soon, and the result would have been ordinary."



Shot from standing position – lacks excitement! "The players appear to be glued to the floor. Everything looks two-dimensional."



Shot from kneeling position – *this* is more like it! "There's an illusion of 'flight-through-space'. You can even see the sole of a sneaker."

Poor Composition—"In basketball, your subjects are almost always close together at peak of action. This picture was shot *before* the peak."

Good Composition—"If you shoot right at the peak of action, as in this sportrait, your composition problem practically solves itself."

(above) Wrong! Shot with bulb-on-camera—"Players in foreground are 'burnt-up,' having gotten the bulk of the flash—while the others are progressively shrouded in shadows."

(below) Right! Shot with a single G-E #5 off-camera—"Bulb faces the center player for even light distribution. Exposed for 1/50 at f/22. An angle shot is most effective for team pictures."

(Advertisement)

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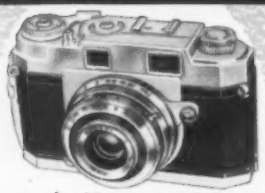

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CAMERA CLUBS

by Whit Hillyer

Camera clubs and various similar organizations here and there use their talent and equipment to bring pleasure to those less fortunate. Work among the hospitalized is one of the better of such applications. The Volunteer Service Photographers has done an outstanding job for several years, largely among veterans. The PSA Slides for Veterans program has grown into a fine project. Other examples could be cited.

But at the purely local level, it seems to me, the surface hasn't been scratched. Wherever you live, there's bound to be some group or institution which certainly would benefit from your club's attention. Hospitals are a prime example, of course, particularly those whose patients mostly are confined to beds or wheelchairs for lengthy periods. Orphanages, homes for the aged, and other institutions always are excellent prospects for your efforts as a club.

The particular photographic application used in any given place will depend on what's needed and what you can offer. Perhaps instruction is wanted. Or it may be that just a weekly or monthly slide or movie show is in order. Possibly your club can arrange to take pictures of people, to be given to them or sent to their relatives. Perhaps you can cover some of their regular or special activities photographically. You might even go completely commercial and rent a sound projector and films for periodic entertainment of shut-ins, although generally speaking the use and discussion of your own work is more interesting.

Granted, you joined a camera club to improve your work, to compete within a congenial group, and to participate in that group's various activities. You didn't get into the thing to spread sweetness and light, you say. I realize that. But certainly it can't hurt anything to extend your group's activity as suggested. This isn't preaching—I'm not saying that your expenditure for photo equipment and paper and film obligates you to share your good fortune with the world. But looking at it another way, consider the additional pleasure your hobby can bring to those less privileged than you. Think of the many additional people who would enjoy looking at your prints, your slides, and your movies.

A project of this general nature should rate as important on any club's program. Of course it means giving up some of your time now and then—but if you've ever been on the receiving end of such efforts you know how wonderfully well such time is spent. And those groups which already are active in such work will testify emphatically that it's all very much worth while.

Hundreds of club bulletins reach this desk each month. It's going to be interesting to me to watch them for mention of club projects such as I've recommended above.

Daisy Wu Visits the States

Believed to be the only Chinese woman exhibitor in international print salons, Mrs. Daisy Wu, APSA, ARPS, of Hong Kong is visiting the United States. She came here to attend the PSA convention and to make an eight-week lecture tour under the society's sponsorship. Her program "Pictorial Slices" is being presented in 21 cities across the nation. Widely known as a maker of fine prints, Mrs. Wu excels in color as well. The youthful mother of five children, she is the wife of the world-famous photographer Francis Wu.

Planning Club Lecture Program

"The Guest Speaker, How to Make the Most of Him," is the title of a recent PSA camera club guide. Written by Henry Minor, Jr., (a well-traveled club speaker himself), the guide covers such things as preparations, publicity, putting on the program, etc. To get a copy, write to Fred Fix, Jr., 5956 Sheridan Rd., Chicago 40, Ill.

Camera clubbers from the San Francisco Bay area snap shutter-bait at Oakland Camera Festival. Photo by G. Van Deurs, Ross Valley CC.

Salons for Exchange

Photographic Guild of Philadelphia is preparing a set of color slides for the road. For information, address the *Guild* at 3140 Market Street, Philadelphia 4, Pa.

A wish to exchange slides with other clubs has been expressed by *Color Slide Club*, c/o Henry Felch, 50 Watkins Ave., Middletown, N. Y.

Two slide programs with taped and typed commentary are offered for exchange by *Bristol Camera Club*, c/o E. L. Taylor, Bristol, Tenn.

Calumet (Que.) *Photography Club* wants to exchange prints and correspondence with groups in England, Africa, India, and other overseas localities. Write to Mrs. Graham Murphy, Calumet, Quebec, Canada.—

Is your club on our mailing list? If not please send name and address to: POPULAR PHOTOGRAPHY, Department 307, 366 Madison Ave., New York 17, N. Y.

everyone's giving YASHICA

TOM has been taking pictures for years. Loves it. Always thought it would be great to have Ellen in on the fun, with a camera of her own—a good one—with features—yet easy to operate. Looked around. Spotted the Yashica LM—a natural. Fine twin-lens reflex, with a built-in exposure meter, with a big, bright focusing screen, good selection of shutter speeds, and a pair of great lenses. Perfect for her . . . (and besides he could use it too).

ELLEN knows little about cameras. Tom's been sounding off lately about what he could do if he had a twin-lens reflex in his outfit. Asked one of his picture pals. "Yashica-Mat—Tom will turn handsprings." Talked to a dealer. "Yashica-Mat—fully automatic—can't be matched at double the price." Perfect, thought Ellen, and maybe Tom will teach me how to use it.

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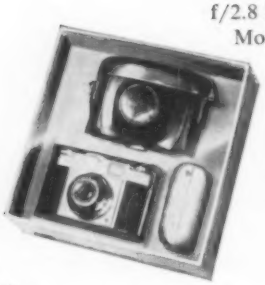

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ROCHESTER
Photo Conference

Last September the Second Rochester Photo Conference, sponsored jointly by the National Press Photographers Association and George Eastman House, afforded observers an opportunity to learn what the backward Press is doing nowadays with photography, and what the executives who run the papers are thinking about photography and the problems of getting pictures into the daily newspapers of the U.S.A.

The conference is a short course for men on the executive level, who get together to exchange ideas that might be mutually helpful in solving problems connected with the production and reproduction of photographs. Heaven knows, this interchange is needed! The Press, so far as its use of pictures is concerned, has been singularly backward for lo these twenty-five years. But this year's conference was heartening in that there were unmistakable evidences, thanks to the infiltration of younger men, that the good old hidebound Press is waking up. It may still take a long time for it to yawn, stretch, and get off the ground, but it's on its way.

Interest in 35-mm and twin-lens reflex photography was actually at fever pitch in Rochester. The round-table discussions were stimulating, and the photo editors and chief photographers running around with 35-mm cameras dangling from their necks were a sight to behold! Everybody wanted to know more, and the participants discussed the subject with the bated breath of men on the brink of great events. This was a marked advance over the state of things four years ago at the first conference when the big press camera still was king.

Something else has stirred, too. Color! Today more and more newspapers are printing color, and most of the rest are preparing for the inevitable. Everybody wanted to learn all they could about color and the complex business of reproducing color on newsprint. The color sessions were crowded, the questions inexhaustible. Everybody was present to help, including experts from *Life* and *Look*, production directors, color technicians from Eastman Kodak, engravers, and color psychologists.

Yet, even while the wise words and good council were flowing from the rostrum and round-table discussions, some pretty flagrant corn was being projected on the screen as examples of good press photography. As usual the technicians are far ahead of the photographers, who have a long way to go to catch up with what the magazine photographers proved possible long ago.

The Rochester Photo Conference this year was an encouraging success. More of them might help to convince more editors and publishers that photography in newspapers is not just something you use to fill space, but something as important and creative as words in journalism. Judging from what went on at Rochester, the boys are beginning to get the idea.—*Bruce Downes*

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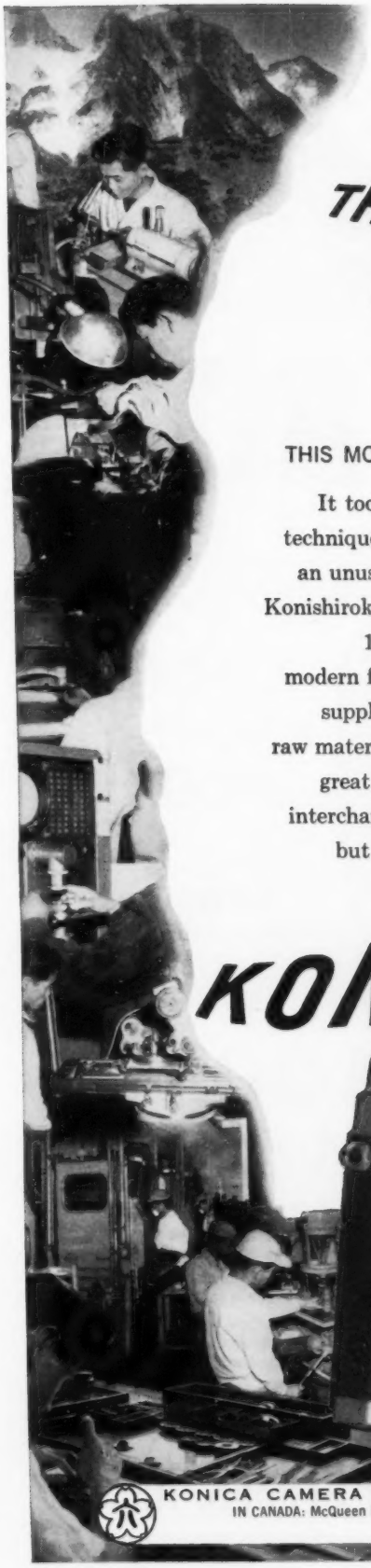

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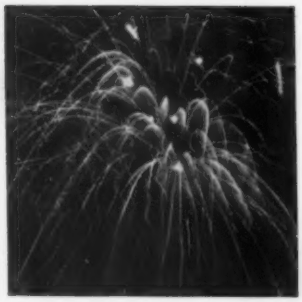
3_ 

4_

5_

6_

A In developing by inspection the photographer held film too close to the light, for an extra long time.

B Film was buckled during course of development.

C Static caused these streaks.

D Roll of film was not rolled tightly when taken out of the camera.

E Too slow shutter. Subject moved.

F Camera shutter was left open during fireworks display.

G Using slow shutter speed, room light produced one image, electronic flash produced the other.

H Lens flare.

(*Answers on page* 198)

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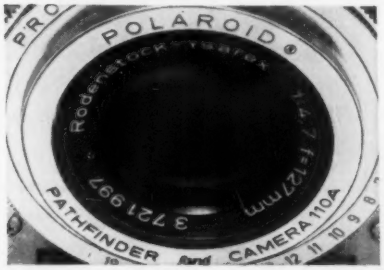
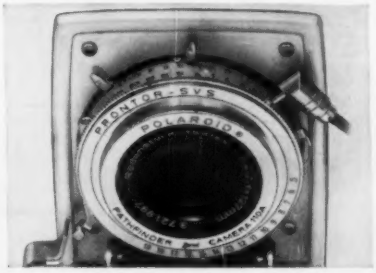
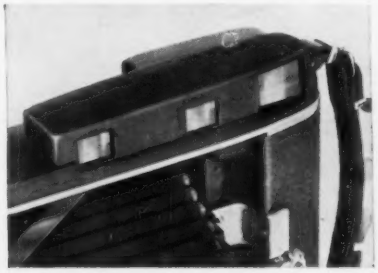


LENS: Four-element, color-corrected Rodenstock lens. All air-glass surfaces anti-reflection coated. 127 mm. focal length, f/4.7 to f/45. Resolving power at axis is 70 lines/mm. or better. New built-in, hinged lens cap has a unique safety device that prevents shutter release while the lens is covered.



SHUTTER: Prontor five-blade, nine speeds from 1 sec. to 1/300th plus bulb, checked to ¼-stop accuracy at all settings. Built-in self timer, 10-sec. delay, M-X synchronization. At all speeds, the new shutter-lens interlock maintains Exposure Value settings throughout the shutter speed ranges.

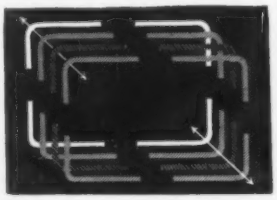


RANGEFINDER—VIEWFINDER: Separate optical systems for sharpest focusing, easiest viewing. Both operated by smooth-action focusing knob on camera bed. Viewfinder automatically corrects for parallax at all distances, from 3½ ft. to infinity, guarantees your getting everything in the picture.

Look what OLYMPUS has Now!

2 great new cameras that represent the finest contributions to Photography in a decade

EXCLUSIVE!
Luminous Moving Frame Finder with Automatic Parallax Correction!



Viewfinder shows a bright Golden Frame around the subject. As you focus, the frame moves, constantly keeping the subject exactly centered, regardless of the distance from the camera.

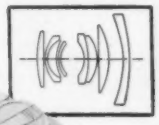
OLYMPUS 35-S

with f/1.8 Lens

- ★ **NEW** Luminous Moving Frame Finder with Automatic Parallax Correction
- ★ **NEW** Self-Timer with 10 second elapse
- ★ **NEW** Free Light Value System allows perfect exposures
- ★ **NEW** MFX Synchronized Shutter, speeds of B, 1 sec. to 1/500 sec.
- ★ **NEW** 120° Single-Stroke rapid film advance
- ★ **NEW** Striking white numbers on black lens barrel, as easy to read as your watch
- ★ **PRICE ONLY $114.50**
  Case $10.00

NEW! OLYMPUS WIDE-S

with Panoramic f/2 Lens



EXCLUSIVE! Super-sharp H. Zuiko Panoramic 8-element f/2 Wide Angle Lens. For the first time in optical history, here is a 35mm f/2 lens with amazing resolution and fidelity. W-i-d-e picture angle of 64° lets you get more onto the negative.

You can get the whole crowd into the picture without bunching. You can work in cramped space. You can take panoramic shots. The OLYMPUS WIDE-S has the features listed above, including Luminous Moving Frame Finder with Automatic Parallax Correction. A camera for the beginner, the advanced amateur, the professional. Thrill to wide angle photography with the OLYMPUS WIDE-S. Only $124.50. (Case $10.00).

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$129.95
with "wide-screen" f/1.4 lens
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with f/2.8 lens
If YOU can press a button or flip a switch, you can take wonderful movies—simple, family-fun or professional "shooting-scripts"—with Eumig! And . . . Eumig costs less!
EUMIG "ELECTRIC": world's first battery-operated movie camera! Just sight, press the button, *shoot!* No time out for winding—no interrupted scenes!
EUMIG C3: world's first *automatic* Electronic Eye movie camera! No exposures to figure out — *it thinks for you!*
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Europe's Oldest Manufacturer of Precision Movie Equipment
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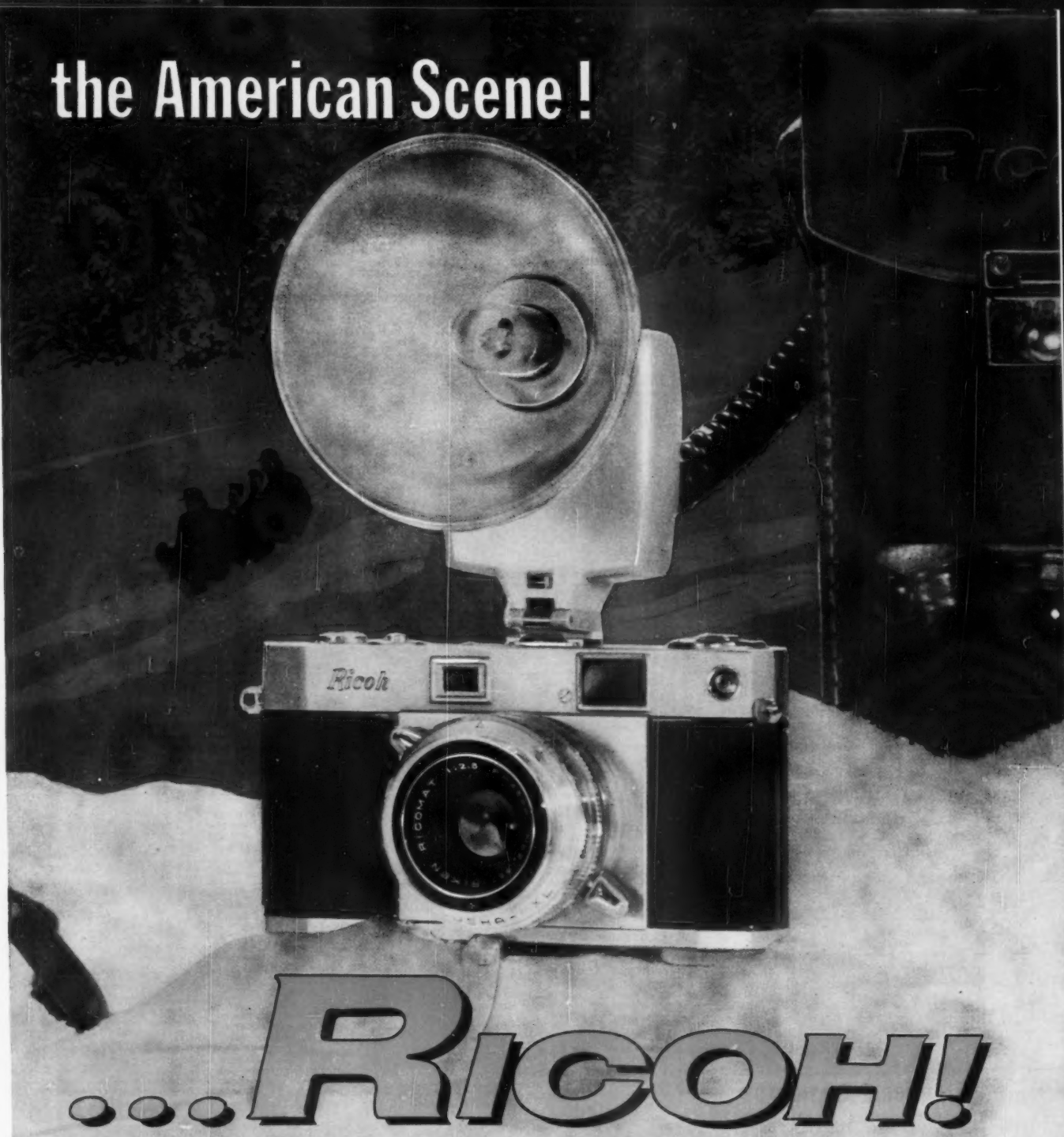
Something Wonderful Has Captured

Something Wonderful indeed! For the first time, you can get professional camera quality for *"box camera prices"!* An achievement only one of the world's largest photographic manufacturers could effect. And in these newest 1958 models, Ricoh even tops its previous triumphs. *Look them over* — when have you ever been able to get such luxury features in a popular-priced camera line? Better still—visit your nearest camera store. We guarantee — *Ricoh will capture your heart, too!*

RICOH DIACORD "L" - All new, with features never before possible except in the $100-plus class. Features including *built-in photo-electric Exposure Meter* . . . a unique light value system that lets you set f-stop and shutter simultaneously, or conventionally, if you prefer. There's *Duo-Lever Focusing* for either hand (a Ricoh exclusive) . . . a four-element *f3.5 Lens* with super-bright *f3.2 Viewing Lens* . . . famous *Seikosha MFX synchronized Shutter* with speeds to 1/500th . . . direct contact, cordless *Flash Shoe*, and every feature you want in a fine professional reflex **$65**

RICOH DIACORD "G" All the professional features of the "L" except the built-in meter, and has speeds up to 1/400th. A sensational buy at only **$46.50**

RICOH GOLDEN "16" At last—a gift for "her" that you will *both* enjoy! A 16mm subminiature that does a man-sized, picture-taking job! Slips into your pocket or her purse. With all the luxury features of the most expensive "35", including f3.5 *Lens, Rapid Advance Lever,* brite-outline *Viewing Window, Interchangeable Lenses, speeds to 1/200th, Built-in Flash* . . . gives brilliant color slides and prints, with life-sharp enlargements up to 16x20. Beautifully styled in rich gold with black leather trim including matching case, hand-strap, sky filter and metal gift box . . . this season's most unusual gift! **$39.50**



RICOH "FIVE HUNDRED" Defies all comparison! Introduced two months ago and already the talk of the camera world! Boasts Ricoh's exclusive *Triggermatic Action* and *Duo-Lever Focusing*, plus . . . Ricohmat *f2.8 Lens*, MFX 1 sec. to 1/500th synchronized *Shutter*, *LVS System*, big-window *Range-Viewfinder*, rapid *Rewind* . . . these are features that alone should have made its low price impossible! But Ricoh prices it at only **$69.95**

RICOHLITE ELECTRONIC FLASH Completely new—the smallest, brightest of its type . . . and the most economical to use! Operates on only *three* "D" cell batteries (about 20¢ each) instead of the usual four or five. Works on *110V A.C.*, too. Fits right on the "Diacord" or "Five Hundred" cordless flash shoes, or on any camera you own or will buy! Has a rugged lifetime *Flash Tube*, beautiful leather feather-weight *Power Pack*, eliminates flash bulb expense and unreliability forever . . . and yours for only **$49.95**

RICOH GUIDE New, 126-page illustrated guide to the Ricoh line . . . plus . . . how to take, develop and enlarge! At your camera store for . . . . . **$1.95!**

This is Ricoh for 1958! As you can see, you get lots more, you pay lots less —*with Ricoh*. Only the mass production techniques of the giant Ricoh plants plus the fantastic world-wide demand for Ricoh products could make this possible. Whether it's a gift you want to give or get, insist on Ricoh. See for yourself, why Ricoh is "*First Choice*" on the consumer popularity list!

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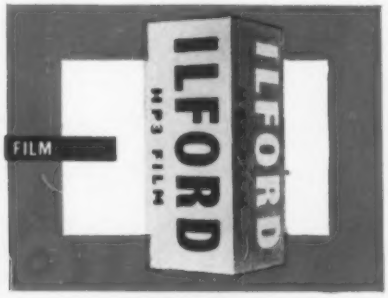

ILFORD HP3

The ideal film for year-round use, indoors or out, in natural or artificial light. Very fast (ASA 200); fully panchromatic.

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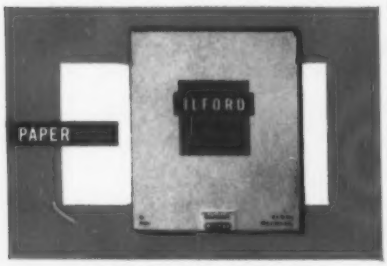
The fine grain developer for high speed films. Phenidone-based for long storage life; won't stain or irritate skin.



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The simple answer to the contrast problem. Every wanted grade from one box of paper and three foolproof filters!

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WHAT'S NEW
—TRADE NOTES AND NEWS

All data and descriptions ascribed to products listed herein are those claimed by the manufacturers and distributors, and listings are not to be construed as endorsements by POPULAR PHOTOGRAPHY. For further information write to address given in trade note.

CAMERAS

ARGUS C20 is a simplified 35-mm camera with an *f*/3.5 Cintar lens, a coupled rangefinder, rapid film advance, and *Color-Matic* settings for average outdoor photography. It is supplied in an outfit containing the camera, flash unit, flashbulbs, batteries, Argus slide viewer, and color film. Priced at $59.95, it is presented by Argus Cameras Div. of Sylvania Electric Prods. Inc., 1740 Broadway, N.Y.C.

BROWNIE MOVIE KITS are announced by Eastman Kodak Co., Rochester, N. Y. A kit with a 8-mm Brownie *f*/2.7 camera, 2-lamp movie light, and 2 reflector floods is priced at $38.40. The second kit has an *f*/2.7 Brownie in field case, 4-lamp movie light, and 4 reflector floods is $71.45. Brownie 300 outfit has an *f*/2.3 camera, Brownie 300 projector with an *f*/1.6 lens, and preview screen; $104.70. Brownie 500 outfit has an *f*/1.9 camera, field case, Brownie 500 projector with an *f*/1.6 lens, preview screen, and 4-lamp folding movie light; $144.95. Kodak Super 8 Movie Outfit includes an *f*/1.9 turret camera, field case, and Showtime 8 projector; $214.

CAMERA ACCESSORIES

B&H #252 TURRET camera owners might be pleased to know a retaining ring is available making possible the use of Series 5 filters to be used on all the cameras' lenses without having to switch rings. Manufacturer is Tiffen Marketing Co., 71 Jane St., Roslyn Hgts., L. I., N. Y.

MINITIMER attaches to the tripod screw socket of Polaroid cameras, has 15 second increments, and is used to time the development of Polaroid prints. When the time is up, a bell rings. A product of Photo Materials Co., 2100 W. Fulton St., Chicago 12, it is priced at $4.50.

PRAKTICA FX2 and FX3 extension tubes offer a variety of magnification when used with these single-lens reflex cameras, since they can be used singly or in combination. A set of 4 tubes is priced at $15; distributed by Standard Camera Corp., 319 Fifth Ave., New York 16.

CLOSE-UP MEASURE, a steel tape measure fitted with an accessory shoe for on-the-camera use is calibrated in both inches and centimeters. A level is incorporated in the top for proper leveling. Price is $2.49; distributor is Photographic Imp. & Dist. Corp., 67 Forest Rd., Valley Stream, N. Y.

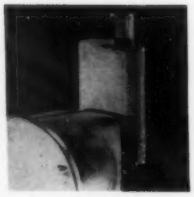
LENSES

400-mm MEYER GOERLITZ *f*/5.5 is a telephoto lens for the Exakta 35-mm, single-lens reflex camera. The preset diaphragm has 6 stops to *f*/32; the focusing mount is engraved in feet and meters, from 20 ft.; overall length, incl. sunshade, 11 in. Priced at $199.50, write Exakta Camera Co., 705 Bx. River Rd., Bronxville, N. Y., for details.

PICTO-SCOPE is an annmorphic lens in micrometer focusing mounts for wide-screen movie making and projecting. Model 600 fits 8- and 16-mm camera lenses having a focal length. of 12½-mm or longer. Price, $75. Model 630 is for 16-mm zoom lenses; $90. Manufacturer is Apex Specialties Co., 1115 Douglas Ave., Providence 4, R. I.

OPTO-NAVITAR is the name of an 8-mm lens line added to the existing line of lenses made by Elgeet Optical Co., Inc., Rochester, N. Y. Available in all standard mounts, sizes and prizes are: 1½-in. and 6.5-mm *f*/1.8, $59.95 each; 1½-in. and 6.5-mm *f*/2.4, $49.95 each.

FLASH EQUIPMENT

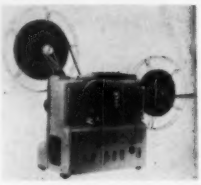


FR REMOTE CONTROL device fits the FR Model 140 electronic flash unit and adapts it to slave-unit use. It is activated by another flash unit which is connected to the camera and can be operated by a-c or the FR battery pack. A product of The FR Corp., 951 Brook Ave., New York 56, it is priced at $14.95.

LIGHTING EQUIPMENT

PM COMPACT V-PAK is a movie bar light which fits its V-shaped case without removing hot bulbs, camera, or bar-light handle. It uses the new PH-375/34R3 reflector floods which are half the size of the standard 375-w bulb yet give the same amount of light. A sure-grip handle is detachable and suggested aperture setting guide appears on the bar. Price is $12.95, without bulbs. It is made by Arel Inc., 4916 Shaw Ave., St. Louis. 10, Mo.

PROJECTION AND VIEWING EQUIPMENT



EUMIG P-8 IMPERIAL is the name of an 8-mm movie projector with built-in sound synchronization for any tape recorder. Projector activates the recorder, permitting sound and lip-movement synchronization. Other features are 12-volt illumination (equal to 500-watts) coated *f*/1.6 lens, automatic single-frame counter and rewind, fast forward and reverse. Reel capacity is 400 ft. Price, $129.95; case, $15; distributor, Unimark Photo Inc., 132 W. 31st St., New York 1.

ZADIIX VIEWERS are battery-illuminated viewers for hand- or small group-viewing. Inserting slide switches light on; removal of slide breaks contact. A 35-mm model with batteries is $4.95; auxiliary lens attachment for greater magnification, $2.95; viewer for 2¼x2¼ transparencies, $7.95. Batteries are included in both prices. Manufacturer is J & M Zadiix Prods. Co., 299 Third Ave., Brooklyn 15, N. Y.

BALOMATIC 2x2 slide projectors are announced by Bausch & Lomb Optical Co., Rochester, N. Y. Balomatic 500 (pictured) features pre-focusing (once first slide is focused, others will remain in focus), fully automatic operation with time intervals from 4 to 60 sec., all controls and adjustment dials located on an illuminated panel, blower cooling with heat-absorbing filters, and a magazine tray accepting all 2 x 2 slides intermixed in any mount. A

INTRODUCING THE REVOLUTIONARY

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CINE-TWIN

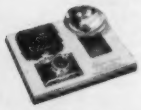
a complete movie camera and projector combined in one

WORLD'S FIRST CAMERA-PROJECTOR COMBINATION TAKES MOVIES AND SHOWS THEM TOO

Cine-Twin converts from camera to projector in seconds, is so simple even a child can do it.

Why two costly movements, two gates, two drives for separate camera and projector? This question sparked the idea that gave birth to the sensational Wittnauer Cine-Twin—a camera and projector conceived and built as one. The saving in cost makes possible precision units of highest quality and advanced design at an unheard-of price. The Wittnauer Cine-Twin Camera is *electrically* driven—no winding ever, features a true turret head, optical zoomfinder, spocketless loading, gauge-type automatic footage indicator, color-coded exposure system. Convert to projector in 30 seconds, and show brilliant, self-framing, rock-steady pictures with 300 foot reels. Projector has precision optical system, power cooling, power re-wind, single switch operation—lubricated for life. Ingenuity and perfection of design are matched by watchmaker-precision manufacture. Write for booklet and name of nearest authorized agency. **Wittnauer Cine-Twin Camera-Projector complete with f/2.5 standard angle taking lens, f/1.6 projection lens, and necessary take-up reels. $159.50.**

Look For These And Other Wittnauer 35mm Advanced Design Cameras



Wittnauer Festival—only camera with "built-in brain"—calculates exposures, takes flash pictures automatically. Rangefinder; f/2.8 lens. Camera, flash unit, case, $79.50.

Wittnauer Legionnaire—built-in photoelectric light meter for perfect color pictures. Rangefinder; rapid film advance; f/2.8 lens. An outstanding value. $84.50.

Wittnauer Captain—dual range light meter; Synchro-Compur shutter, simplified light value system of exposures; built-in self-timer; razor-sharp f/2.8 lens. $125.

Wittnauer Professional—complete interchangeable lens system; automatic depth of field indicators; built-in light meter. Unexcelled quality leader. $159.50.

Wittnauer Instruments Division, Inc.

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prices include Federal tax

FR GIFTS are too exciting to stay under Christmas wraps.
You'll open these gifts *before* Christmas to capture every unforgettable moment—from tree-trimming time on! The FR Electronic Flash 140—only $29.95—insures perfect color with its action-freezing light—gives a lifetime of flashes—adapts to outdoor use with the FR Portable Power Pack ($14.95) and for remote control too! The FR Exposure Meter, complete at $9.95, includes the famous FR Light Magnifier that adds 400% to weak-light performance. The FR is the meter of tomorrow, with its advanced scales for films rated up to ASA 6400! You can find these perfect FR gifts at your local photo dealer.

THE FR CORPORATION • NEW YORK • CHICAGO • LOS ANGELES

FR 32

unique feature is the carrying handle which is built into the projector base, not the cover. Price is $149.50. Balomatic 300 is similar but has 300 watt illumination, and finger-tip automatic operation (no time cycling device). Price $84.50.

TAPE RECORDERS

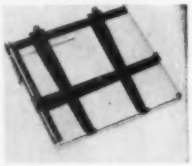
CONTINENTAL is the name of a Norelco tape recorder having 3 speeds, 7½, 3¾, and 1⅞ ips. A special Philips magnetic head has an air gap of 0.0002-in., claimed to give a performance comparable to the next higher speed of other recorders. Piano-key push-buttons control all functions. Loudspeaker is of a twin-cone wide-range design. Priced at $269.50, specification sheet is available from High Fidelity div. of North American Philips Co., 230 Duffy Ave., Hicksville, L. I., N. Y.

MODEL 300-L is a portable version of the Bell & Howell Miracle 2000 tape recorder. Three separate motors drive the capstan, feed, and take-up mechanism and permit faster forward and rewind operations. Other features are drop-in threading, dual speed, and program indicator. It has two woofers and two tweeter speakers. Made by Bell & Howell, 7100 McCormick Rd., Chicago 45, it is priced at $299.50.

FILM AND PAPER

ANSCOCHROME PROFESSIONAL Camera Film is announced by Ansco, Binghamton, N. Y., as being a fine-grain 16-mm film with soft gradation. With 3200 K illumination, exposure index is 10; with daylight and proper compensating filter, exposure index is 8. More information is available by writing to Ansco Professional Motion Picture Sales Offices in New York, Hollywood, or Binghamton.

DARKROOM EQUIPMENT



INVINCIBLE SERIES is the name given three enlarging easels introduced by Charles Beseler Co., 211 S. 18th St., E. Orange, N.J. Featured are windowed border controls, extra-large marginal control knobs, and a spring-mounted platen which remains open until released. The Invincible Simplex, measuring 11x14 is priced at $56.75; Invincible Duplex (shown) is similar but measures 14x17 and is $67.75; Invincible Triplex measures 14x17 and has a third marginal control so that paper can be centered in the middle of the easel and is priced at $74.75.

FR HYPO NEUTRALIZER is used between the fixing and wash baths. After a 5-10 min bath in the neutralizer, film and paper need be washed only 5 and 10 min, respectively. An 8-oz. bottle is priced at 49 cents, and a qt bottle is $1.19. In use, it is diluted 1:7 with water. Manufacturer is The FR Corp., 951 Brook Ave., New York 56.

TYPE T-100 is an electronic darkroom timer with three controls having increments of from 0.1 sec to 100 min. It can be used when printing with color materials as well as black-and-white. Information available from Nems-Clarke, Inc., 919 Jesup-Blair Drive, Silver Spring, Md.

JOHNSON EXPOSURE TESTER enables the user to make a test strip using four alternate exposure times on a 1¼-in.-sq piece of enlarging paper. Constructed of metal, price is 98 cents and it is distributed by General Photo. Supply Co., 136-140 Charles St., Boston 14.

VINL-STOP is a rigid vinyl with flexible vinyl seal stripping finished in jet black

SCHNEIDER

fully automatic

TELE-XENAR

f:3.5/135mm

for your

EXAKTA

STOPOMATIC

provides fully automatic stopping down of diaphragm to predetermined stop, also permits checking depth-of-field with any stop.

Other Schneider lenses for ***EXAKTA***

Tele Xenar 3.5/90 , preset $ 74.50
Tele Xenar 5.5/200, preset $ 99.50
Tele Xenar 5.5/360, preset $189.50
Radiogon 4.0/35 , preset $ 74.50

Unequalled optical efficiency, plus many significant conveniences, keep TELE-XENAR the overwhelming choice of EXAKTA users the world over. These compact, light-weight tele lenses excel in definition, contrast and evenness of illumination; and with openings marked in 1/3 stops assure the *exact* control essential for precise color work. Other features such as efficient 'STOPOMATIC' . . . the protective lens hood which, when reversed, doubles as a lens shade . . . the use of only light-weight alloys with *completely stable characteristics,* assure years of perfect shooting with your EXAKTA. At all dealers, or write for literature.

TELE-XENAR 3.5/135 Only $144.50

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Be prepared this Christmas

Get your HEILAND Strobonar now!

Put a Heiland Strobonar electronic flash on your camera now, and be set to capture on film all the fun and excitement of this coming Christmas morning.

A Strobonar lets you shoot with absolute assurance, no matter how poor the existing light. Its flash duration of only 1/2000 second "freezes" all action and lets you concentrate on your subject. And to make your confidence complete, the Pressmaster* lamphead, exclusive on Heiland Strobonars, gives you the wide-angle light distribution you need for even illumination of your *entire* picture area.

The Strobonars your photo dealer proudly offers are the finest ever built by Heiland. The two models shown here operate on 4 photoflash batteries—or built-in AC—and flash your pictures for less than one cent each.

Stop in your photo dealer's now and pick out the Strobonar that fits your camera . . . and be sure this coming Christmas, and every day, that you're set to take the clearest, most lifelike pictures you've ever imagined!

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Shown above
(left) **STROBONAR 62-A.**
Designed for accessory-clip mounting. Can also be tube or battery-case mounted. Complete with 10 ft. AC cord **Only $59.95** *(less batteries)*

STROBONAR 61-A
Designed for bracket mounting. Complete with Quick-Release Clamp and 10 ft. AC cord **Only $59.95** *(less batteries)*

See them at your photo dealers or write for free booklet to Heiland Division, Minneapolis-Honeywell, 5200 E. Evans Ave., Denver 22, Colorado.

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AUTO-FIFTY REFLEX
With Automatic Film Transport
List $89.50 — **29.95**
• MFX Flash Shutter • f3.5 Ctd. Lens • Speeds to 1/300 • Bay. Mounts

SPECIAL VALUE! SAVE $40.95! LIKE NEW!
KEYSTONE K-28 Outfit
8mm 'Capri' Turret Movie Camera with f1.9 Ctd. Lens & 1½" f3.5 Ctd. Telephoto
List $99.90! NOW ONLY — **48.95**
• Easy Roll Loading • Exp. Guide • Single Frame and Continuous Run

SAVE $44.55 OFF LIST PRICE!
GREAT PEERLESS SLIDE PROJECTOR PURCHASE!
BRAND NEW! La BELLE '55'
500-Watt Lamp! Automatic Changer!
List $94.50! — **49.95**
• Accepts All Types of 35mm and 2x2 Slides • Powerful Blower Cooling • Sharp 5" Coated Lens • Automatic Changer Holds Up to 75 Slides

THE ONLY 35mm RF CAMERA UNDER $100 with an
35mm KONAIR f:1.9 LENS
and only PEERLESS has it at
HALF THE VALUED PRICE
Value $89.95 SAVE 50% — **$44.95** BRAND NEW
• Needle-Sharp f1.9 Coated Lens • Brilliant, Full-Field Bright-Line View/Rangefinder • Built-in Synch for Flash & Strobe • Shutter Speeds to 1/400 sec; Self Timer • Focusing From 2 ft. to Infinity

PEERLESS EXCLUSIVE!
Famous PENTRON TAPE RECORDERS at LESS THAN WHOLESALERS COST!

Model T-90
Complete with Mike, Carrying Case, Reels and Tape
List $199.95
Now BRAND NEW **$99.95**
• Dual Speed & Track • 2 Hi-Fi Speakers • Recording Indicator

Model HF400
Complete with Mike, Carrying Case, Reels & Tape
List $249.50
Now BRAND NEW **$124.95**
• Dual Speed & Track • 2 Speakers plus Roving Speaker in Lid • Illuminated Meter

GIANT SAVINGS ON BRAND NEW, TOP-NAME
EXPOSURE METERS
Norwood Color-Matic For Stills and Cine! BRAND NEW! List $32.95! ONLY — **16.95**
G.E.-PRI — List $27.50 — 14.95
Norwood Model M-3 — List $16.95 — 8.95

PEERLESS SPECIAL! BRAND NEW! LATEST!
ZEISS CONTAFLEX III
With f2.8 Coated Automatic Tessar Lens! Changeable Component Lenses! MXV-Syn!
List $176.00! PAY ONLY — **62.50**
and Your Contaflex or Equal! SUBJECT TO INSPECTION!

SPECIAL VALUE! SAVE $53.00! USED!
Braun Hobby Automatic
AC & BATTERY ELECTRONIC FLASH UNIT!
List $106.00! NOW ONLY — **53.00**
100-Watt-Seconds • Fast Recycle 1/1000 Sec. Flash • Color Guide-50

SPECIAL OFFER! SAVE $130.00! USED!
Latest EXAKTA VX IIA
With Automatic f1.9 Xenon
List $399.50 NOW ONLY — **269.00**
• Penta-Prism • 29 Speeds to 1/1000 • MFX Synch • Coupled Film Trans.

SPECIAL VALUE! SAVE $35.60! BRAND NEW!
ROLLEICORD-V
With f3.5 Coated Xenar Lens!
List $124.55! NOW ONLY — **88.95**
• Disc. Flash Synchronization • Speeds to 1/500 • Cross-Coupled Scales • Self-Timer

SPECIAL OFFER! SAVE $64.55! USED!
REVERE 888 Projector
Brilliant 500 Watt Illumination!
List $144.50 — **79.95**
• 5" Ctd. Wollensak Lens • Automatic Slide Changer • Blower Cooled • 2x2 Slides

SPECIAL VALUE! SAVE $51.55! LIKE NEW!
MINOLTA Autocord-L
AUTOMATIC TWIN-LENS REFLEX!
List $119.50! NOW ONLY — **67.95**
• f3.5 Ctd. Lens • Full Flash Synch. • Auto Film Transport • Exp. Meter

SPECIAL VALUE! SAVE $95.55! LIKE NEW!
Keystone 8mm Projector
Model K-109D with Carry Case!
List $169.50! NOW ONLY — **73.95**
• 750-Watt Lamp • Blower Cooled • Built-in Editor • Still & Reverse

GREAT OFFER! SAVE $81.05! LIKE NEW!
KODAK RETINA IIIC
With Coupled RF and f2 Coated Xenon!
List $165.00! NOW ONLY — **83.95**
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WE BUY MORE! That's why we're going into our **Silver Anniversary Year** as **WORLD'S LARGEST VOLUME CAMERA STORE!** **WE SELL MORE!**

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35mm Camera • DeLuxe Case • Flashgun
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DeJur MECABLITZ M-32
Speedlight with Battery Pak
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SPECIAL VALUE! SAVE $47.55! LIKE NEW!
Keystone 8mm Projector
Model K-100M With Carry Case!
List $99.50! NOW ONLY — **51.95** USED!
• 500-Watt Lamp • Blower Cooled • f1.6 Ctd. Magnascope Lens

SPECIAL BUY! SAVE $147.95! BRAND NEW!
4x5 GRAPHIC Outfit
Pacemaker Crown—135mm f4.7 Ctd. Lens!
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• Synch. • Kalart RF • Speeds to 1/400 • Graphic Back • Optical VF • Disc.

SPECIAL BUY! SAVE $100.00! USED!
PRAKTINA FX
With f2.8 Automatic Tessar Lens
List $239.50 NOW ONLY — **139.50**
• Eye Level Finder • FX Synch. • Speeds to 1/1000 • Auto. Diaph.

PEERLESS SPECIAL! SAVE $69.60! USED!
CANON 8mm CAMERA
With Sharp f1.9 Coated Lens
List $159.50 NOW ONLY — **89.95**
• Through-the-Lens Focusing • Twin-Turret • Selective Finder

SPECIAL BUY! SAVE $62.55! BRAND NEW!
Kin-Dar Stereo Camera
With Coupled RF and f3.5 Coated Lenses!
NOW ONLY — **36.95** List $99.50!
• Synch. for Flash & Strobe • Audio. Shutter Cocking • Rapid Rewind

SPECIAL BUY! SAVE $30.00! USED!
POLAROID 150 Camera
With Coupled Rangefinder
List $109.95! NOW ONLY — **72.95**
• Focusing Lens • Speeds to 1/100 • Flash Synch. • Eight 3¼x4¼ Prints

SPECIAL OFFER! SAVE $58.90! LIKE NEW!
KEYSTONE K-38 Outfit
8mm MOVIE CAMERA WITH THREE LENSES!
List $131.95! NOW ONLY — **72.95** USED
• ½" f2.5 Ctd. Lens • 1½" f3.5 Ctd. Tele • 7mm f2.5 Ctd. W.A.

EXCLUSIVE! SAVE $29.05! BRAND NEW!
TESTRITE ENLARGER
With 3½" f4.5 Coated Lens!
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• For 35mm — 2¼x3¼" Negatives • Cool Lamphouse • Adjustable Copying Arm

SPECIAL OFFER! SAVE $89.05! LIKE NEW!
ZEISS Contaflex IV
With Convertible f2.8 Ctd. Auto Tessar!
LIST $199.00! — **109.95**
• Full Flash Synch • Eye-Level Prism RF • Built-in Meter

2 MORE PAGES of Anniversary Specials!

EXCLUSIVE FACTORY PURCHASE! BRAND NEW! HIGH POWER! IMPORTED! COATED LENS!

HAMBLETONIAN Prism Binoculars

ALL CENTER FOCUS!

16x50 Only **26.24**

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Add 10% F.E. Tax to Binocular Prices

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SPECIAL VALUE! SAVE $31.00! USED!

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With Coupled RF and f2.8 Coated Lens!

List $69.95! **38.95**

• Full Flash Synchronization • Automatic Film Advance

PEERLESS SPECIAL BUY! SAVE $53.80! USED!

POLAROID '95' CAMERA

With Flash Synch. & Coated Lens!

List $89.75! NOW ONLY – **35.95**

• Single Dial Sets Lens and Shutter • Takes 3¼x4¼ Prints • Optical VF

WE BOUGHT COMPLETE FACTORY INVENTORY YOU SAVE 26.00!

LaBelle 'Showman'

BRAND NEW! FULLY AUTOMATIC!

Slide Projector

With 300-Watt Lamp & Automatic Changer!

• Accepts All Types of 35mm and 2x2 Slides
• Brilliant 300-W. Lamp
• Sharp 5" Coated Lens
• Automatic Changer Shows 75 Slides

List $59.95! NOW ONLY– **33.95**

EXCLUSIVE! DIRECT FACTORY IMPORT! LATEST GERMAN-IMPORTED! BRAND NEW!

HEXACON '35' Single Lens Reflex

With f2.8 Coated Pre-Set Lens!

69.95

• Synch for Flash and Strobe
• Shutter Speeds 1 to 1/1000 Sec.
• Built-in Self-Timer • Interchangeable Lenses

Other Smash Hexacon Reflex Savings:

With f2.8 Coated Pre-Set Tessar 89.95
With f1.9 Coated Pre-Set Meyer 89.95
With f2 Coated Pre-Set C.Z. Jena 99.95

EXCLUSIVE! SAVE $25.00! BRAND NEW!

Eva-Lite Strobe Outfit

AC & Battery! With Pak!

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• Color-Guide 50 • G.E. Flash Tube AC Unit Only. Value $34.95 – 16.95

LOOK AT IT FEATURE FOR FEATURE! YOU'LL RECOGNIZE THE $300 VALUE BRAND NEW!

FAMOUS-MAKE 35mm TANACK

Only Peerless Offers It At – **104.95**

• Synchronized for Flash and Strobe • Coupled Rangefinder • 12 Speeds, 1 to 1/500 • Double Exposure Prevention • Auto. Film Counter • Auto. Shutter Cocking • Body Release

Exclusive Purchase! Save $57.55! Brand New!

PEERFLEKTA V

With Needle-Sharp f3.5 Ctd. Lens 2¼ x 2¼ Reflex Camera

NOW ONLY

List $79.50 **21.95**

• Latest German Import
• Synch for Strobe & Flash
• Shutter Speeds to 1/300
• Built-In Self Timer

SPECIAL OFFER! SAVE $47.00! LIKE NEW!

35mm Aires III Camera

With Needle-Sharp f1.9 Coated Lens!

List $99.50! NOW ONLY **52.50**

• Synchronized for Flash & Strobe • Coupled RF • Speeds to 1/500

SAVE ON BRAND NEW, GERMAN-IMPORTED

TELEPHOTOLENSES

For Use On Praktica, Rival Reflex, Hexacon, Pentacon, Contax 'D' etc.!

135mm f2.8 Coated Pre-Set Pesotar. List $69.95 **39.95**

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150mm f5.5 Ctd. Tele Megor	55.95	42.95
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GREAT OFFER! SAVE $76.05! LIKE NEW!

ZEISS CONTAFLEX II

With f2.8 Coated Automatic Tessar!

List $176.00! NOW ONLY – **99.95**

• Coupled RF • Eye-Level Penta-Prism • Full Flash Synch. • Built-in Meter

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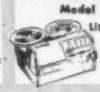
Model T-1500 Dual Speed



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With f1.9 Coated Lens

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REVERE 40 8mm Mag.

With Sharp f3.5 Coated Lens!

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• Interchangeable Lens Mount • Mag Loading • 12 to 48 FPS

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Automatic ROLLEIFLEX

With f3.5 Coated Tessar Lens!

List $233.75! NOW ONLY – **89.95**

• Full Flash Synchronization • Speeds to 1/500 • Delayed Action Self-Timer Device

SPECIAL VALUE! SAVE $30.00! LIKE NEW!

Bell & Howell Monterey

8mm Movie Projector & Case!

List $69.95! NOW ONLY – **39.95**

• 500-Watt Lamp • Blower Cooling • f1.6 Coated Lens • Fast Rewind

GREAT OFFER! SAVE $49.55! LIKE NEW!

35mm ARGUS-C4 Camera

With Coupled RF and f2.8 Coated Lens!

List $84.50! NOW ONLY – **34.95**

• MX-Flash Synchronization • Speeds to 1/300 • Double Exp. Prevention

SPECIAL VALUE! SAVE $34.55! LIKE NEW!

Argus Automatic-300

300-Watt 2x2 Slide Projector With Case!

List $62.50! NOW ONLY– **27.95**

• 300-W. Lamp • Blower Cooling • 4" Ctd. Lens • Auto. Changer

SPECIAL BUY! SAVE $149.95! BRAND NEW!

B & H 70DR·16mm Outfit

Turret with 3 Ctd. Lenses!

List $491.90! **346.95**

• f1.9 Super Comat • 3" f1.9 Kinotel Tele • 17mm Kinotel WA • 3" & 17mm Finders

TERRIFIC VALUE! SAVE $70.05! USED!

REVERE '48' 16mm Proj.

With Coated f1.6 Lens

List $180.00! NOW ONLY – **89.95**

• 750 Watt • Blower Cooled • Auto. Rewind • Pilot Light

PRICES SLASHED! FAMOUS! LIKE NEW! 35mm to 2¼x3¼!

FEDERAL ENLARGERS

All with Lens, Carrier, Lamp

MODEL #269 List $43.95 **18.95**

#279	List $51.95	Only 22.95
#135	List $54.75	Only 33.95
#311	List $75.95	Only 42.95

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35mm Minolta 'A' Camera

With Coupled RF and f3.5 Coated Lens!

List $49.95! NOW ONLY – **23.95**

• Full Flash Synchronization • Speeds to 1/300 • Auto. Cocking

SPECIAL PURCHASE! SAVE $80.00! USED!

Bell & Howell 'Regent'

Deluxe 8mm Projector & Case

List $179.95! NOW ONLY – **99.95**

• f1.6 Ctd. Lens • 500 Watt • Still & Reverse

SPECIAL VALUE! SAVE $27.50! LIKE NEW!

YASHICAMAT REFLEX

With Sharp f3.5 Ctd. Lens!

List $75.50! NOW ONLY **47.50**

• Built-in MX Flash Synchronization • Automatic Transport • Self-Timer

SPECIAL VALUE! SAVE $22.55! LIKE NEW!

B & H HEADLINER-303

300-Watt, 2x2 Slide Projector With Case!

List $54.50! NOW ONLY – **29.95** Used

• 300-W. Lamp • Blower Cooled • Semimatic Slide Changer

SPECIAL BUY! SAVE $61.55! USED!

PRAKTICA FX2

With Sharp, Preset f1.9 Lens

List $139.50! NOW ONLY – **77.95**

• Waist-Level Finder • Full Flash Synch. • Speeds to 1/500 • Inter. Lenses

SPECIAL VALUE! SAVE $29.80! LIKE NEW!

Graflex 'Constellation'

500-Watt 2x2 Slide Projector!

List $67.75! NOW ONLY – **37.95**

• 500-watt Lamp • Blower Cooling • 4" Ctd. Lens • Automatic Changer

PEERLESS SPECIAL! SAVE $46.05! USED!

New POLAROID '800'

With Coupled Rangefinder

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• Automatic Parallax Prev. • One Dial Setting • 1½ Yr. Guar.

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Heiland Strobonar 61-A

AC & Battery Electronic Flash!

List $59.95! NOW ONLY – **35.95**

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Double Condenser
Complete with:
50mm f4.5 Ctd. Lens
Click Stop Lens
Adjustable Easel
Negative Carrier
16mm Masking Plate
BRAND NEW!
Reg. List $34.95
NOW $18.95

We Imported Complete Factory Output
SAVE $34.00! BRAND NEW! LATEST MODEL!

35mm CLASSIC-II

• Camera With Needle-Sharp f3.5 Coated Lens • DeLuxe Carrying Case • Fan-Fold Flashgun
17.95
Value $51.95!
• Built-in Flash Synch • Speeds to 1/200 Sec. • Rapid-Wind Lever • Double Exp. Prevention

SPECIAL BUY! SAVE $29.05! BRAND NEW!

B&H-TDC SHOWPAK

300-W., 2x2 Slide Projector • Carry Case • Semimatic Slide Changer
List $81.00! NOW ONLY 31.95
• 300-Watts • Blower Cooled • 4" Coated Lens • All-Metal

Spectacular Savings On Like New, Famous

EXPOSURE METERS

LIKE NEW!
Weston Master III
Latest! List $32.50 — 17.95 USED
G.E. Model DW-68. List $24.95 — 12.95
Weston Master II. List $29.50 — 14.95
G.E. Model PR-1. List $27.50 — 11.95

EXCLUSIVE FACTORY PURCHASE! BRAND NEW!
Imported! Featherweight! Coated Lens!

HAMBLETONIAN Prism Binoculars

6x30 I.F. . . Only 13.49
6x30 C.F. . . Only 14.49
8x30 I.F. . . Only 14.24
8x30 C.F. . . Only 15.24
7x50 C.F. . . Only 20.29
7 x 50 Ind. Focus 19.24
Add 10% F.E. Tax to Binocular Prices.
FREE! Leather Case & Strap with Each Pair!

SPECIAL VALUE! SAVE $34.00! LIKE NEW!

MINOLTA A-2 CAMERA

35mm Camera! Coupled RF! f2.8 Coated!
List $69.95! NOW ONLY — 35.95
• Full Flash Synch. • Built-in Self-Timer • Speeds to 1/400

SPECIAL BUY! SAVE $18.00! BRAND NEW!

DeJur 'BABYBLITZ'

Speedlight With Bracket and Synch Cord!
List $39.95! NOW ONLY — 21.95
• Complete with Pak • 3-Sec. Recycle • Color Guide: 60-65

SPECIAL VALUE! SAVE $50.55! LIKE NEW!

MINOLTA AUTOCORD

AUTOMATIC TWIN-LENS REFLEX!
List $99.50! NOW ONLY — 48.95
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SPECIAL VALUE! SAVE $39.00! USED!

REVERE '88' 8mm Camera

With Sharp f2.5 Coated Lens
List $72.50 NOW ONLY 33.50
• Easy Spool Load • Exp. Guide • Interchangeable Lens Mount

SPECIAL VALUE! SAVE $12.00! LIKE NEW!

Realist 620 Projector

For 2¼x2¼, 35mm and Super-Slides!
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• 500 Watt • Blower Cooled • Forward & Reverse Knob

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Argus C-44·35mm Camera

With Coupled RF and f2.8 Coated Lens!
List $99.50! NOW ONLY — 44.95
• Full Flash Synchronization • Speeds to 1/300 • Interchangeable Lens

GREAT OFFER! SAVE $47.55! LIKE NEW!

GRAPHIC 35mm Camera

With Coupled RF and f2.8 Coated Lens!
List $87.50! NOW ONLY — 39.95
• Full Flash Synchronization • Speeds to 1/300 • Delayed Action Self-Timer

SPECIAL VALUE! SAVE $69.05! LIKE NEW!

ZEISS CONTAFLEX I

With f2.8 Coated Automatic Tessar
List $153.00 NOW ONLY — 83.95
• MVX Synch • Cpld. RF • Eye-Level View Finder

SPECIAL VALUE! SAVE $146.50! USED!

35mm Leica IIIF Camera

With Fast f2 Ctd. Summicron Lens!
List $336.00! NOW ONLY — 189.50
• Full Synch. • Cpld. Rangefinder • Speeds to 1/1000 • Auto Cocking

GREAT OFFER! SAVE $45.00! LIKE NEW!

Keystone 2x2 Slide Proj.

Model K-5000 with 3" Ctd. Lens
List $99.95 NOW ONLY 54.95
• Remote Control Operation • 500 Watt • Blower Cooled

SPECIAL OFFER! SAVE $40! USED!

REVERE 555 Projector

Brilliant 500 Watt Illumination!
List $89.95 49.95
• 5" Ctd. Lens • For 2x2 Slides • Blower Cooled • Semi-Auto Changer

SPECIAL OFFER! SAVE $162.50! USED!

Revere 16mm Sound Proj.

With Coated f1.6 Lens & Case
List $325.00! NOW ONLY — 162.50
• Single Case Unit • 750 Watt • 160 ft. Cap. • 5 Watt Amplifier

SPECIAL BUY! SAVE $80.00! USED!

PRAKTICA FX3

Automatic f2.8 Preset Tessar
List $179.50 NOW ONLY — 99.50
• Waist-Level Finder • Synch. Shutter • Auto. Diaphragm • Speeds to 1/500

SPECIAL BUY! SAVE $74.55! USED!

REVERE 85D 8mm Projector

With f1.6 Coated Lens
List $124.50 49.95
• 500 Watt • Blower Cooling • Automatic Rewind

SPECIAL BUY! SAVE $35.80! BRAND NEW!

KODAK BANTAM-RF

With Coupled RF and f3.9 Coated Lens!
Original List $59.75! 23.95
• Flash Synchronized • Speeds to 1/300 • Double Exposure Prevention

TERRIFIC OFFER! SAVE $33.00! LIKE NEW!

SUPER BALDINA Outfit

35mm Camera With Case & Flash
List $69.95 NOW ONLY — 36.95
• Ctd. f2.8 Lens • Full Synch. • Coupled RF • Speeds to 1/500

SIZZLING BUY! SAVE $38.95! USED!

POLAROID '80' Camera

With Flash Synch. & Coated Lens!
List $69.95! NOW ONLY — 31.00
• Automatic Lens and Shutter Setting • Takes Wallet Size Prints on Low Cost Film

SMASH OFFER! SAVE $21.45! LIKE NEW!

BELL & HOWELL '220'

8mm Movie Camera! f2.5 Ctd.
List $39.95! NOW ONLY — 18.50
• Easy Drop-in Film Loading • Single Frame & Continuous Run • Footage Counter

AMAZING VALUE! SAVE $26.55! USED!

Wollensak 8mm Camera

Model C-42 with f1.9 Ctd. Lens
List $69.50 NOW ONLY — 42.95
• Easy Roll Loading • Exp. Guide • Single Frame & Continuous Run

SPECIAL BUY! SAVE $60.45! BRAND NEW!

AMPRO 'FUTURIST'

8mm Movie Projector & Case!
List $159.95! NOW ONLY 99.50
• 500-Watts • Blower Cooling • f1.6 Coated Lens • Fast Rewind

MONEY-BACK GUARANTEE!

All Items Offered Subject to Prior Sale! The Supply of Some Items is Limited. Since Orders Are Filled in Sequence, Rush Your Mail Order in Today! Worthy Substitutions May Be Made, Unless We are Advised to the Contrary! 10 Days Free Trial. 1 Full Year of Service! Add Estimated Shipping Costs. We'll Refund Every Cent Not Used! If you prefer C.O.D. Send 10% Deposit. Contents Of Ads Copyrighted! Prices Subject To Change Without Notice! Peerless Offers Highest Trade-in Allowances On Your Present Equipment!

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BONUS STAMPS
for your
PENTRON
TAPE RECORDERS
NEW 2 SPEED, DUAL-TRACK MODELS

SAVE $40.00
PENTRON NL-1

List Price, $149.95
$10.00 DOWN
with microphone, reel of hi-fi tape, empty reel
• Single Rotary Control
• Record up to 3 hours
• Phono, Microphone Inputs!
• Separate volume and tone controls!
BONUS PRICE 109.95

SAVE $60.00
PENTRON NL-2

List Price, $209.95
$14.99 DOWN
with microphone, reel of hi-fi tape, empty reel
• 2 speakers for "concert hall" sound!
• Powerful 5 watt Hi-Fi amplifier!
• Magic Eye Record Level Indicator!
BONUS PRICE 149.95

SAVE $80.00
PENTRON NL-3

List Price, $269.95
$18.99 DOWN
with microphone, reel of hi-fi tape, empty reel
• 10 watt Hi-Fi Amplifier
• 4 Hi-Fi speakers plus crossovers!
• Sound-Studio Reproduction — 40-15,000 cps!
• Automatic Shut-Off!
BONUS PRICE 189.95

Send in stamp or order by model No!
PEERLESS CAMERA
415 Lexington Avenue, at 43rd St., N. Y. 17

for use on darkroom doors to insure against light-leaks. For information, write to Duraflex Co., 3500 N.W. 52nd St., Miami.

ENGLISH 5-in. *f*/4.5 enlarging lens, with an iris diaphragm and a brass barrel is offered by Air Photo Supply, 555 East Tremont Ave., New York 57. The price is $9.95.

FILMDRY CABINET dries films and will also dehumidify the room, according to the H. P. Kaufman Co., 13215 Roselawn Ave., Detroit 38. It handles up to 112 4x5 cut films at once and also dries 5x7, 8x10, and roll films. To combat excess humidity in the dark room, it may be operated with the door left open. Price is $95.

CLEAR FLO is a water filter introduced by Softener Corp. of America, 169 N. 23rd Ave., Melrose Park, Ill. It consists of a filter case with a clear plastic tube for easy viewing of the cartridge-type filter and is said to remove all solid impurities and algae. Price is $48.

PUBLICATIONS

VICTOR ANIMATOGRAPH, div. of Kalart Co., Inc., Plainville, Conn., has issued a 16-page booklet on the setting-up, operation, and maintenance of Victor 65-Series, Assembly 10, Sovereign 25, and Classmate 4 projectors, giving full details on "color-coding" film threading, and has two new sections; care of film and Victor accessories.

MOVIE FILM CARE is described in a publication entitled *The Handling, Repair, and Storage of 16mm and 8mm Films.* Punched to fit the Kodak Photographic Notebook, it is available without charge from the Sales Service Div., Eastman Kodak Co., Rochester 4, N. Y.

SPIRATONE, INC. 369 Seventh Ave., New York 1, offers 18-page booklet entitled *The ABC of Spiratone Auxiliary Telephoto and Wide-Angle Lenses.* To obtain booklet, send 5 cents to Spiratone.

MISCELLANEOUS

PHOTO MATERIALS CO., 2100 W. Fulton St., Chicago 12, announces a titler with a lighting system which can also be used as a copier when used with a Polaroid camera. Information available from Customer Service Div., above.

KODACOLOR 11 x 14 prints are now available through Kodak dealers. They can be made from Kodacolor negatives or color slides, including stereos. Price is $7.75; an additional charge of 30 cents is made if a Kodacolor negative must be made from a slide.

TIME-LAPSE movies are possible with the Radex Timer, which has a timing cycle from 45 sec to 15 min. Operation may be either automatic or manual. Manufacturer is the Radex Corp., 2076 Elston Ave., Chicago 14.

UNDERWATER CAMERA RENTAL service is announced by Gordon Enterprises, 5362 N. Cahuenga Blvd., N. Hollywood, Calif. Price list is available.

ALUMINUM FRAME slide mounts for 35-mm, Super-Slide, and 127 films in cardboard mounts are made in one-piece and will fit any projector or viewer taking 2x2 metal binders. A box of 20 frames and 40 pieces of glass is $2; 100 frames and 200 pieces of glass, $8. Manufacturer is Emde Prods. Inc., 2040 Stoner Ave., Los Angeles 25.

NEWLO ANTI-NEWTON Ring glass was especially designed to prevent the formation (in glass mounted slides) of these color-distorting rings. Boxed in quantities for 50 slides, prices are: $3.95 for 35-mm size; $5.95 for 2¾-in. squares, $4.95 for stereo

(*Continued on page 76*)

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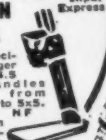

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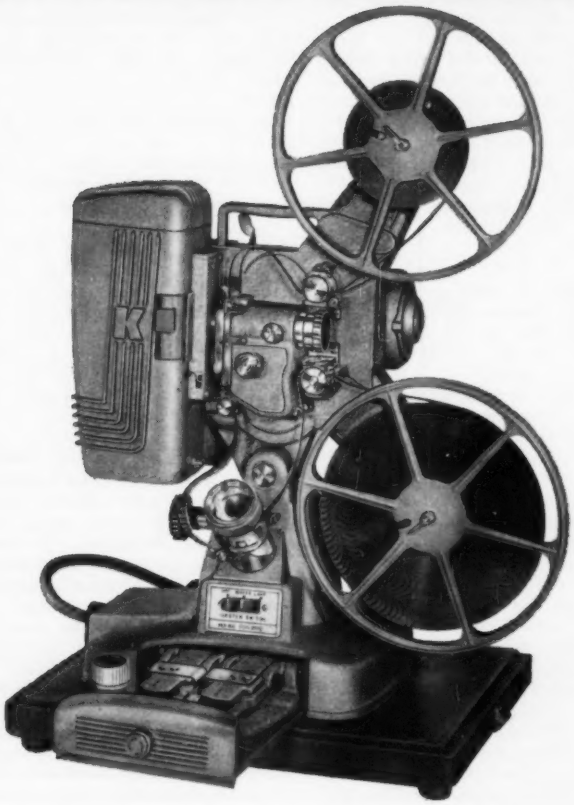

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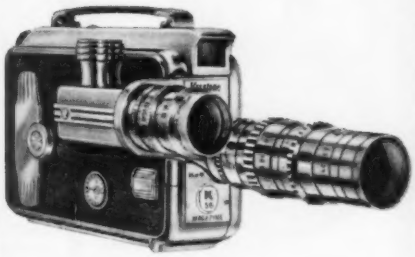

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MONEY-MAKING IDEAS

BY GEORGE B. WRIGHT

HOW TO MAKE YOUR HOBBY PAY OFF

Mail addressed to this column is full of evidence that there are plenty of opportunities in every neighborhood to make a photographic hobby self-supporting. I'm going to turn this column over to some of those readers who have written about their experiences.

The first letter is from C. A. McV., Chicago, who lists several ideas "which in the past 15 years have purchased all my photo equipment for me." The first of these seems like an excellent suggestion for the movie hobbyist who has been previously neglected in these columns, and it's one which might work in smaller communities as well as in a city like Chicago.

"I take color movies of weddings," says Mr. McV., "and sell them through the studios doing the formal portrait. The studio furnishes plenty of leads."

It is this kind of tie-up with the studio which makes this practical for the amateur who is skillful enough to turn out good footage, well-planned and correctly exposed. The wedding business these days is a highly competitive one and the professional doesn't look with any kindness on the amateur who attempts to cut in on his territory. However, if you can offer an additional service which he is not in a position to supply, both you and he can benefit. His competitive position against other studios is improved and he can "run interference" for you, setting up the appointments for weddings which are scheduled for the times you are free and handling the problems of selling the service and collecting for it.

Be businesslike about it and set up an arrangement which will pay you for your time (and for the film if the studio does not supply it) and at the same time give the studio an opportunity to make a little for their part in the deal.

next month:

what are the "economics" of photography as a sideline? what should you charge for your pictures? how does a small outside income from photography affect your taxes?

Flowers in stereo. Mr. McV. has another interesting idea in the same letter. He says, "I do 3-D pictures of corsages and bouquets for two local florists. They claim that these are perfect samples which really increase sales."

Stereo has had ups and downs as a hobby, but it is constantly increasing in just this sort of commercial application. Many travelling salesmen now have a handful of color stereo slides instead of the bulky samples which they used to require. There are many local businesses which could make more use of these, particularly if they were shown some convincing examples of your work. List the service businesses in your community which make items to special order or which have to obtain them from out-of-town suppliers when required. In addition to the florists who make up wedding bouquets, corsages, and special pieces, there are the bakers who produce cakes decorated for special occasions, gardeners and landscape architects, and interior decorators. An hour browsing in the classified section of your local telephone book should produce a long list of these.

Copying old ones. R. B. H. of Paris Ky. notes that almost everyone has old photographs of which they would like copies but for which the negative no longer exists. He, like many other amateurs, finds that he can make some outside income by copying them and making enlargements. He writes, "I find a suitable work schedule as follows: if photos are given me on Wednesday, I can deliver the enlargement on the following Monday. With this system I can work two nights a week and still have weekends free. In many cases this income can be increased if you can furnish a hand-colored finished photo."

No one is going to make a fortune with this unless he lives in a large city and specializes in it, but there is always copy work to be found among your acquaintances and business associates, and word-of-mouth advertising often brings in small jobs quite unexpectedly. There is a warning, however, which should be emphatically made. Some people seem tempted to copy professional prints or proofs and supply "cheap" prints. Whatever the legal aspects are, this is plain barefaced theft of another man's work. Professional prices may seem high when you consider only the cost of the film and paper, but if you copy a studio print or proof and supply a picture for a "bargain" price you are devaluing photography and undermining your own chances of ever getting a proper return for your own skills and time. Don't sell photography short.

Pictures in church. Our last letter this month is from C.N., Williamsburg, Va. He writes, "I have found that photographing churches can be profitable for

(*Continued on page* 190)

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SER. V	$1.94	$3.75	$6.77
SER. VI	$2.44	$4.75	$7.99
SER. VII	$3.34	$5.75	$9.77

FOLDING BELLOWSCOPE

$14.95 FREE with this FOLDING BELLOWSCOPE: PROXISCOPE SR. a $5.00 value.

Available for: Leica, Canon, Kino Exakta, Exa, Praktica, Praktiflex FX, Contax S, D, DA, Pentacon. Nikon, Contax, Praktina model $5.00 extra

The most useful of lens-to-camera closeup accessories. It weighs only 5 oz., has fine leather bellows and a geared track with a positive lock. A sturdy, accurate frame assures proper alignment. An extension range up to 5" is provided, with magnification factors engraved on the track. *Shpg. Chge. 10c*
Leather Pouch $1.39

NEW 1958 DOUBLE-TRACK FOLDING BELLOWSCOPE, extra sturdy. Reg. $29.95, a Spiratone first at.... $18.95

NOTE: All series accessories fit series filterholders. If you do not have a filterholder, write, naming camera and lens.

A MUST FOR PORTRAITS & LANDSCAPES! **DUTO-type DIFFUSERS** for all cameras
Now available in standard series sizes, to fit all filter holders! Every serious photographer wants to use these famous coated diffusion disks preferred by the world's foremost pictorial photographers for their salon shots. Ser. IV $1.54; Ser. V $1.94; Ser. VI $2.44; Ser. VII $3.34

6-PC. EXTENSION TUBE SET

for Kino Exakta, Exa. This set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. *Shipping Charge 35c.* 6 pc. set but with one FOCUSING TUBE from 40mm to 55mm, alone a $10 value. Complete set $11.50. Leather Pouch... 98c.

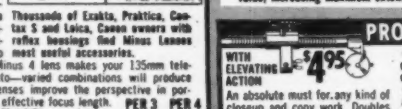
"About Filters, Closeups and Minus Lenses" is a booklet crammed with valuable info. Send 25c, or free on request with orders of $3.00 or more.

FREE with orders over $3.00, or send 25c for CLOSE-UP DICTIONARY—contains all needed tables, too.

GENUINE LEATHER FILTERBANK HOLDS 6 FILTERS
Available in Ser. IV ($1.00), Ser. V ($1.00), Ser. VI ($1.25), Ser. VII ($1.50). ONLY 50c with your order for $5.00 worth or more filters.

MINUS LENSES for TELEPHOTO EFFECTS

If you have a camera using, or capable of using a bellows or extension tube set, you will want to invest in Minus Lenses for the thrill of taking telephoto shots without buying a regular telephoto lens, or extreme telephoto shots, in conjunction with your telephoto lens; for example, a single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses improve the perspective in portraits, too, by lengthening the effective focus length. Minus Lenses are mounted in Metal Rings and are sold in sets of three (of your selection) or four. Available in Minus 1, 2, 3, and 4. *Shipping Charge 10c.*



Thousands of Exakta, Praktica, Contax S and Leica, Canon owners with reflex housings find Minus Lenses most useful accessories.

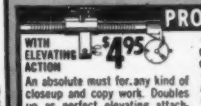
PER 3 PER 4
SER. V —$3.95–$5.15
SER. VI —$4.75–$6.25
SER. VII—$6.50–$8.55

4-PC. EXTENSION TUBE SET

for Praktica, Praktiflex FX, Contax, S, D, DA, Pentacon $6.95

This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used: a tiny object, ½" x ⅝" can be made to fill the entire 35mm negative or transparency! *Shipping Charge, 35c.* Leather Pouch ..... 98c.
4 pc. set, but with one FOCUSING TUBE, alone a $10.00 value, increasing maximum extension to 100mm. $9.95

PROXISCOPE SR.



WITH ELEVATING ACTION $4.95

An absolute must for any kind of closeup and copy work. Doubles up as perfect elevating attachment, with both tripod and camera fittings for horizontal as well as vertical fastening of camera.

- A deluxe version of the most useful camera accessory for every practical photographer.
- Permits minute adjustments in a 4½" range on its geared track, with a positive lock at any desired point.

Shpg. Chg. 35c

SPIRATONE VALUES FOR YOUR ARGUS C3

135MM F:4.5 SOLIGOR TELEPHOTO $29.95 Reg. $49.95

Coated, color corrected, couples to rangefinder, depth-of-field scale, with viewfinder mask. Quick-change Coupling Gear, reg. $2.95—only 98c when bought with lens. Leather Pouch ...$1.98 *Sh. Ch. 75c*

ACCESSORY CLIP $1.00
easily installed on all older model Argus C3 cameras

POCKET FAN-FLASH for C3
B.C. Model $4.98 $3.99

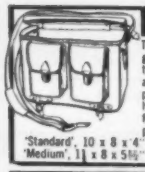
COILED 5 FT. FLASHCORD
For C3 for off-the-camera and bounce flash, fits through case.
$1.98 *Shpg. Chge. 10c*

DELAYED ACTION TIMER for C3
screws into cable release socket
$1.98 *Shpg. Ch 10c.*
Model with slow speeds (time exposures to 10 seconds) $2.99

TIFFEN DIAPHRAGM CONTROL $1.50
makes diaphragm settings with aux. lenses, filterholders, etc. easier. for C3

3 PC. EXTENSION TUBE SET
for extreme closeups to 2", reg. $5.95 for C3 *Sh. Chge 10c* NOW $2.98

SENSATIONAL SAVINGS ON TWO-POKET PIGSKIN GADGET BAGS



The new Spiratone Two-Poket Genuine Top-grain Pigskin bags are really what you wanted: they have handy wrap-around zippers, adjustable straps with shoulderpads, zippered filter pocket inside cover, chrome hardware, tripod holders on the bottom and two outside pockets for easy separation of accessories. And the prices are lower than those of plastic bags!

'Standard', 10 x 8 x 4" ....$6.89 'Giant', 12 x 9 x 6" 10.89
'Medium', 11 x 8 x 5½" .... 8.89 *Shipping Weight 1 lbs.*

A DREAM COME TRUE! POCKET ELEVATING STYLE TRIPOD

Model EL-8P $8.66 INCLUDING PANHEAD
Luxurious Leather case $1.79 extra.

The two most desirable features incorporated into one tripod:
8 sec. pocket size (only 11") and (8" rise) elevator action, with a positive lock. Ribbed top section, chrome plated brass legs extend to 44" (+ elevator), single action 90° tilt and panhead—ideal for every movie, twinlens, 35mm fan. A $20.00 value. *Shpg. Wt. 3 lbs.*
For "Quick", Panhead, with rapid camera on-off feature, a $4.50 value, only $1.48 extra.
GEARED DRIVE MODEL, ask for model EL-8PG and add 88c to cost.

TIME EXPOSURE & DELAYED ACTION NOW ADDED TO EVERY CAMERA

NEW 1958 MODEL **SELFTIMER** $2.99

This popular self timer adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds! Fits directly into standard cable release socket. *Ship. Cost 10c*

Nothing like it for less than double!

20 FT. REMOTE SHUTTER RELEASE

Gently acting through airpressure. Vinyl hose, chrome cylinder, valve and hose connector to fit virtually any camera. $3.98

30 FT. MODEL $4.98 LEICA MODEL 25c EXTRA *Shipping Charge 30c*

35mm Factory-Packed—One Year Expiration SUPER ANSCOCHROME ASA 100

20 Exp. Each $2.75; 3 rolls $7.50 PROC. INCL. *Post. extra*

35mm Factory-Packed—One Year Expiration KODACHROME

20 Exp. 3 rolls $7.95; 6 rolls $14.95 | PROC. & MOUNTING INCL. *Post. extra*
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Best POCKET FAN FLASH Value Ever!

Extra large 5½" Fan Reflector; 11 pebbeled highly efficient blades; 2 positions—for regular and for M2 bulbs; Interchangeable cord; Long-life 200 mfd. capacitor; Push-button ejector; Bulb-battery test system built-in; Extremely compact—1¼ x 2 x 4"; Zipper carrying case attaches to camera carrying strap; Exposure table on back of gun; Open flash button; Fits camera accessory clip or bracket.

All this for only $5.55 for standard German or ASA synch terminals

Bracket (for use if gun on side of camera) $1.00; BC battery, lasts full year $1.00; *Shpg. Chge. 25c*

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Telephoto+Wideangle lenses

Model V

For virtually all 35mm cameras with f:2.7, 2.8, 3.2, 3.5 and slower lenses, and for Polaroid cameras.

$9.95 EACH

EXCLUSIVE FEATURES: Ward S-coating — superb color correction—same exposure and lens opening as usual — no installation: lenses screw into Series V adapters (filterholders) — interchangeability of adapters for use of one lens on several cameras — availability of many accessories at low cost. Spiratone Aux. Model V telephoto lenses are MORE POWERFUL, give almost double the magnification of other auxiliary lenses priced under $30.00.

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Model V telephoto or wideangle lens	$ 9.95
Leather Case	.89
Adapter	1.45
Filter Retaining Ring	.95
Two Coated Filters	4.88
Total Value at our Low Prices	$18.12
YOUR COST FOR COMBINATION DEAL 'CO'-1A	**$14.95**

OR

Set of Model V telephoto and wideangle lenses	$19.90
Double Leather Case	1.59
Adapters	2.90
Filter Retaining Ring	.95
Three Coated Filters	7.32
Total Value at our Low Prices	$32.66
YOUR COST FOR COMBINATION DEAL 'CO'-2A	**$27.95**

telephoto and wideangle lenses for POLAROID CAMERAS

Telephoto or wideangle, adapter, leather case FOR 80, 95 (A & B), 150 ..... $12.29
FOR 110, 110A $16.95
Set of Telephoto and Wideangle lenses, adapters, double leather case FOR 80, 95, 95A, 150 ..... $24.39
FOR 110, 110A $29.95

MONEY SAVING COMBINATION OFFERS

for EDIXA, SIGNET, CONTESSA, BOLSEY, MEMAR, REGENT, GRAPHIC 35, PONY, ARGUS C4, C44 MINOLTA A, A2, BANTAM RF, RICOH 35, VITO '35'

Model V telephoto lens	$ 9.95
Leather Case	.89
Adapter	1.45
Two Coated Filters	4.88
Telephoto Finder	3.98
Filter Retaining Ring	.95
Total Value at our Low Prices	$22.10
YOUR COST FOR COMBINATION DEAL '35'-1A	**$17.95**

OR

Set of Model V telephoto and wideangle lenses	$19.90
Double Leather Case	1.59
Two Adapters	2.90
Two Coated Filters	4.88
Filter Retaining Ring	.95
Universal Finder	8.95
Total Value at our Low Prices	$38.17
YOUR COST FOR COMBINATION DEAL '35'-2B	**$31.95+**

A Spiratone WIDEANGLE adds coverage in cramped places, gets that extra area into the picture; wonderful for wide-screen landscape scenes; increases depth-of-field, for foreground to infinity sharpness, makes accurate focusing unnecessary!

A Spiratone TELEPHOTO brings distant objects closer, helps fill entire negative or slide with important subject matter, crops out unwanted background, improves perspective in portraits.

Name your camera when ordering—allow 25c for shipping one lens, 60c for a set.

"The ABC of Spiratone Aux-Telephoto and Wideangle Lenses", a dictionary on aux. lens terms and performance — free with order, or send 5c — 10c credited towards your next order.

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Lifetime Guarantee

Spiratone has pioneered auxiliary lenses for over a decade, has equipped hundreds of thousands of satisfied photographers with telephoto and wideangle lenses.

UNIVERSAL AND CLOSEUP (+1, +2, +3) FINDER

The most versatile finder ever made, matched to your normal 50mm or 44mm lens, telephoto and wideangle Aux. Lenses. Has parallax correction to 10' for use with +1, +2, +3 closeup Lenses, and from 3 feet to infinity. **$9.95**

• $5.00 more for Universal and Closeup finder in place of Universal finder.

Spiratone auxiliary TELEPHOTO and WIDEANGLE lenses

MODEL V-C3 for **ARGUS C-3**

Set of Telephoto and Wideangle Lenses, complete with proper fittings, double leather case, retaining ring, coated conversion filter, universal finder, a $37.66 value, COMBI-DEAL C3-2A **$27.44***

Telephoto or Wide angle lens, complete with proper fitting, leather case, matching finder attachment, coated conversion filter, filter retaining ring, a $16.68 value. COMBI-DEAL C3-1A **$12.95**

Accessory Clip, for older model Argus C3 ..... $1.00

MODEL "V1" for **TWINLENS REFLEX CAMERAS and RETINA II, III (a, b, c,) AIRES III, KONICA, RICOH 500**

EITHER LENS **$16.95 EA.** BOTH LENSES **$29.95**

W. universal closeup finder for 35mm camera, $39.90

Complete with deluxe leather case, filterholder, interchangeable adapter —coated, color-corrected—no effect on exposure or lens opening.

Lenses are available for Rolleiflex (exc. 2.8), Rolleicord and Minolta Autocord Bayonet — Ciroflex and Graflex 22—Ricohflex — Yashicaflex — Walzflex — Autoflex, etc.

FREE with Model V1 lens order—two optical glass filters.

SPECIAL with SPIRATONE TELEPHOTO Lenses $2.00 extra

Portrait-Diffusion Disk for those professional looking portraits ..... only

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SAVE 50% ENLARGING LENSES

We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such sharp-cutting lenses. *Sh. Ch. 25c*

2"f:3.8, clickstops, for 35mm $7.95*
3½" f:4.8, clickstops, for 2¼x3¼", 2¼x2¼" ... 9.95*
5½" f:4.9, clickstops, for 4x5 ..... 19.95
Precision Flange for easy fitting to lensboard 1.25
*Sensational, new illuminated diaphragm feature -add $1.75

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ONE OF THE MOST IMPORTANT "TOOLS" OF ANY PHOTOGRAPHER

Double zippered inner and outer bags, made of the finest cloth, make this bag 100% light proof even in brightest sunlight. Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available ... the changing bag is justly referred to as a "portable darkroom". 17"x16" working space plus elastic sleeves.

All these features at the lowest price a quality changing bag that was ever offered at. *Shipping charge 25c.* **$3.95**
PROFESSIONAL MODEL: 27"x30" working space, ($11.00 value) *Shipping Charge 50c.* **$6.95**

NEW WINTER 1957-58 CATALOGUE C-5. Order yours today. Only 5c per copy—10c back on first purchase! Contains a wealth of interesting accessories at fabulously low prices!

ELECTRIC 2-SURFACE ALL METAL DUO-DRIER

GIANT 13½x18" 1957 deluxe model WITH 2 12x17" HEAVY DUTY FERROTYPE PLATES **$11.98**

Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2½x3½ prints, singleweight or doubleweight, glossy or dull finish — sturdily constructed, as efficient as units costing several times as much, with adjustable apron tension. Works on AC or DC.

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Ferro Polish 35c
Squeegee Roller 98c
Shpg. Wts.: GIANT 12 lbs., STANDARD 10 lbs., SINGLE 9 lbs.

8x10 ENAMEL TRAYS

3 for $3.98

FREE WITH TRAYS: Deckle Edge Trimmer!

You'd expect to pay over $2.00 each for these acid-proof trays which Spiratone offers you at less than half the regular value! *Sh Wt. 5 lbs.*
16" x 20" ENAMEL TRAYS *(limited for 1957, smaller sizes)* 3 for $9.95 *Shpg. Wt. 5 lbs.,(3) 12 lbs.*

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ADJ. FOR 35MM, 828, 127, 120, 620, 116, 616. **$1.79**

Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom — other operations in daylight. Easily worth double. Tank with spare reel, $2.89 *Sh-Wt. 2 lbs.*

Sale in Arms Heavy Duty **FERROTYPE PLATES**

10x14" 8 for $3. 12x17" 4 for $3. 18x24" 2 for $3. *Shpg. Wt. 6 lbs.*

ALL METAL 11 x 14 EASEL

$5.95

- Solid frame guide on 4 sides for proper alignment.
- Spring steel masking hands calibrated in inches and mm.
- Adjustable for all sizes from 1x1" to 12x15".
- White enameled base.
- Extra sturdy (not wt. 4 lbs.!)

Shipping Weight 6 lbs.
8x10 Enlarging Easel, same construction as above, **$3.95**

INLARGER FOCUSING AID **$1.00** A $2.25 value. *Sh. Ch. 15c*

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60 sec. range, with second markings. Current shuts off automatically at end if desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. *Shpg. Chge. 40c.*

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$2.99 if bought with other equipment

Retractable, emits radioactive rays. To clean lenses, slides negatives!

SAVE 50% DELUXE PRINT TRIMMER 10" MODEL

An efficient paper cutter, with ruled hardwood board, hollow-ground, hardened steel knife on spring. **$3.98** 14" Model **$5.98**
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FREE with trimmer, deckle edge cutter!

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A $5.95 value **$3.89**

Fits wall or table, swings 360° Complete with special filter for printing and enlarging. *Wt. 2 lbs.*

All Metal FOOTSWITCH

Keeps hands free for dodging, vignetting *if ordered with any other darkroom item.* only **98¢**

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — allow for extra handling charges. When ordering accessories, be sure to name your camera, lens, shutter!

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Meet the prize winners

in our 1957 international picture contest

Again, entries from nearly every country in the world were received for this annual contest, and again the great majority of prize winners were amateur and near-amateur photographers. Here we present condensed biographies of the top winners in each division—five in color and five in black-and-white.

Peter Sahula's portrayal of employees in a paint shop enjoying a *Coffee Break (page 85)* won first prize for him in the color division. Sahula is a young free-lance photographer whose work has appeared in many publications, including POPULAR PHOTOGRAPHY, PHOTOGRAPHY ANNUAL and COLOR PHOTOGRAPHY ANNUAL. He was a winner in an earlier POPULAR PHOTOGRAPHY contest, and in an Ansco-Scholastic competition he was awarded a scholarship to the Art Center School in Los Angeles, where he recently completed a course in photography. Prior to his enrollment in the Art Center School, Sahula studied photography at the School of Industrial Art, in New York City. He was born in Detroit, is married, and lives in Los Angeles. Another of his color pictures also is a winner in this year's contest.

Sahula

Second prize in color was won by A. John Bullock for his interpretation of a *Japanese Beach Scene (page 86)*. Bullock is an amateur photographer whose interest in camera work began about five years ago. None of his work had ever been entered in competition or submitted for consideration anywhere, before he entered this year's POPULAR PHOTOGRAPHY contest. His military service was with the U. S. Army Signal Corps and he plans to become an electrical engineer. Born in Santa Barbara, Calif., Bullock now lives in New York City, studying at Columbia University.

Bullock

Lois T. Beers, who was awarded third prize in the color division for her early-evening shot of a New England *Beacon (page 87)* is an amateur who first started making pictures about seven years ago. She has won several awards, including one in an earlier contest held by POPULAR PHOTOGRAPHY. Miss Beers, who lives in Owego, N. Y., is active in local camera groups, and she is a member of the Photographic Society of America. She was born in Norwalk, Conn., and attended schools there and in Johnson City, N. Y. Miss Beers works for International Business Machines' Time Equipment Division in Endicott, N. Y., as production stock control analyzer.

Miss Beers

Her unusual color photograph of a scene in a mountain *Pasture (page 88)* won fourth prize in this division for Velma Tueller, an amateur who has found photography an absorbing hobby for some eight years. During that time Mrs. Tueller has won photographic honors and awards, and examples of her work have appeared in COLOR PHOTOGRAPHY ANNUAL and in other publications. Her home is in Salt Lake City, and she is active in camera club work there. Born in Montpelier, Idaho, Mrs. Tueller attended schools in Utah, where her family moved when she was a small child. She is City Court Supervisor, employed by the Salt Lake City Corporation.

Mrs. Tueller

Fifth prize in color was won by Morris Jaffe for his warm-toned picture of a boy seated at a *Red Piano (page 89)*. Jaffe is a free-lance photographer whose work has won recognition and various awards, including several in earlier POPULAR PHOTOGRAPHY contests, as well as in other competitions. A native of New York City, Jaffe attended New York University and the New School for Social Research. His photographic work has appeared in POPULAR PHOTOGRAPHY, PHOTOGRAPHY ANNUAL, and numerous other publications. He is married, lives in New York City, and is employed by the New York City Board of Education as a teacher of photography at Clinton Community Center.

Jaffe

In the black-and-white division, Tom Nebbia was awarded first prize for his photograph of a small boy starting to *Run for Cover (page 97)* from an approaching storm. Nebbia is a news photographer on the staff of The State-Record Co., which publishes two newspapers — *The State* and *The Columbia Record*—in Columbia, S. C. He served with the United States Army in Korea as a combat photographer. He has won a number of photographic honors and awards, including two from the National Press Photographers' Association, of which he is a member. Nebbia was born in Rochester, N. Y., attended schools there before entering the Army, then studied at

Nebbia

THE PERFECT CAMERAS FOR A CHRISTMAS SURPRISE!

Praktina FX from $239.50 **Praktica** FX3 from $149.50

Wreathe that special someone's face in Christmas smiles...with a Praktina FX or Praktica FX3 on Christmas morn!

The incomparable Praktina FX, most advanced 35mm single-lens reflex, actually does the work of two cameras . . . providing rangefinder speed and reflex control. Its unrivalled accessories make it the world's most versatile camera!

And the exciting Praktica FX3 is the first fine single-lens reflex to offer automatic lenses at a popular price. The best dollar-for-dollar value in the fine camera field!

Both Praktina FX and Praktica FX3 offer fast-handling, convenience, ease of operation, and unlimited photographic scope, unequalled by any cameras in their class.

Imagine a Praktina FX or Praktica FX3 for Christmas! Give or get a lifetime of fun and fine photography! (And if you don't get one, cheer up—you can treat yourself to one with that Christmas check!)

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5 FREE WITH THIS DEMONSTRATION, get your copy of "How to Buy the Right Enlarger," a completely illustrated book that answers your questions in detail. Your dealer has yours, or write to Simmon Bros., Inc.

S6

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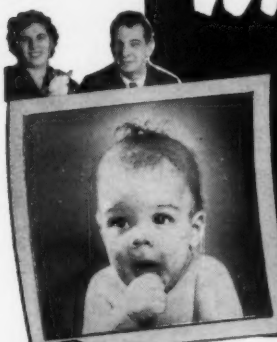

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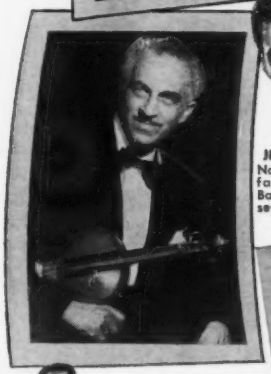

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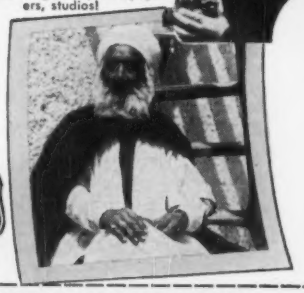

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the Army's school of photography at Ft. Monmouth, N. J. He is married, and lives in Columbia, S. C. He has two other winners in black-and-white in this contest.

His unique portrayal of *The Lamp (page 98)* won second prize in black-and-white for Tullio Stravisi, a professor of astronomy and navigation at a training school for officers of the Italian Merchant Marine. He is an advanced amateur photographer, and a number of his pictures have been entered in national and international salons, in which he has won awards and honors. He was a winner in an earlier POPULAR PHOTOGRAPHY contest, and examples of his work have appeared in POPULAR PHOTOGRAPHY, several Italian magazines and an Italian book of photography. He is active in local camera club work. Born in Trieste, Stravisi attended a nautical school in that city, the Naval Academy in Leghorn, and the Nautical University in Naples. He lives in Trieste, with his wife and sons.

Stravisi

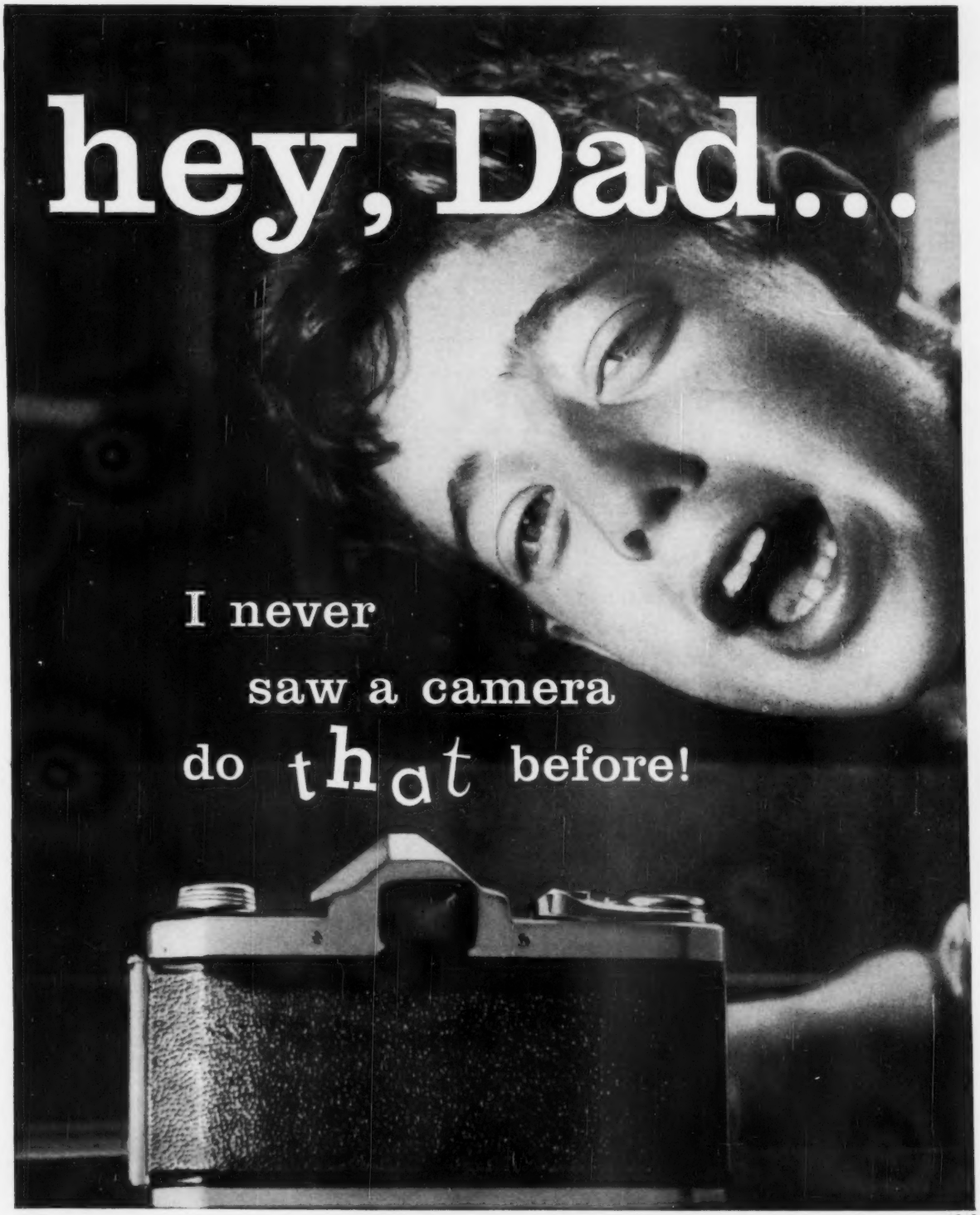
Tosimitsu Tsuzuki, winner of third prize in black-and-white for the pleasing photograph made in his home during a *Star Festival (page 99)* is an amateur who started taking pictures about ten years ago. He has won awards in various photographic competitions in Japan, and his pictures have appeared in several Japanese publications. Tsuzuki attended Yae Commercial School in Nagoya, and is employed as cashier in the Yawatahama Public Hospital. He is married, has three children, and lives in Yawatahama, the city in which he was born. The little girl in the picture is his younger daughter.

Tsuzuki

Winner of fourth prize for his black-and-white shot of *Mr. President (page 100)* is Doug Kennedy, a news photographer on the staff of *The Miami* (Fla.) *Herald*. Kennedy has an extensive background of experience in the field of newspaper and magazine photography; his pictures have appeared in many newspapers and periodicals, and he has received a number of photographic awards and honors. He has worked on the staff of *The Detroit Free Press*, and of the *Windsor* (Ontario) *Daily Star*, where he was chief photographer, and he is a member of the National Press Photographers' Association. Born in Brockville, Canada, Kennedy attended schools in Ontario before coming to the United States; in Kent, Ohio, he attended Kent State University for a short time. He is married, and lives in Miami.

Kennedy

L. Fredric Hechenberger, who was awarded fifth prize in black-and-white



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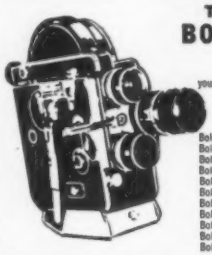

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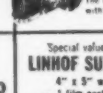

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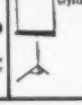

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With 50mm f/2 Zeiss Biotar

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Single-lens reflex camera with built-in penta-prism and rangefinder interchangeable lenses fully synch.

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Price includes four bulbs and Eveready Case. A must for every movie maker, switch for dim or bright.

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With range finder and f/1.9 ctd. lens

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$330.00 Value Now **248.00**

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Finest single case Filmosound projector professional features. And your present projector in trade, subject to examination.

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50mm f2 pre-set Biotar

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Turret camera with 3 lenses

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Latest 1957 Model. Finest 35mm camera. Greatest value.

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Other Leica Lenses and accessories prices on request

Newest Leica Model. Special value.

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with 50mm Elmar f3.5..... **195.00**

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With f/1.9 ctd. lens — automatic exposure control — five speeds.

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Special. New 1957 model.

ALPA 6

With automatic Apo-Chromatic Switar f/1.8 lens —

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Single-lens reflex camera with prism viewfinder and rangefinder. Alpa 7, Alpa 5 lenses and accessories new and used in stock.

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Please ship the following immediately: _____

Enclosed is $_____ ☐ Down Payment. ☐ Complete Payment.

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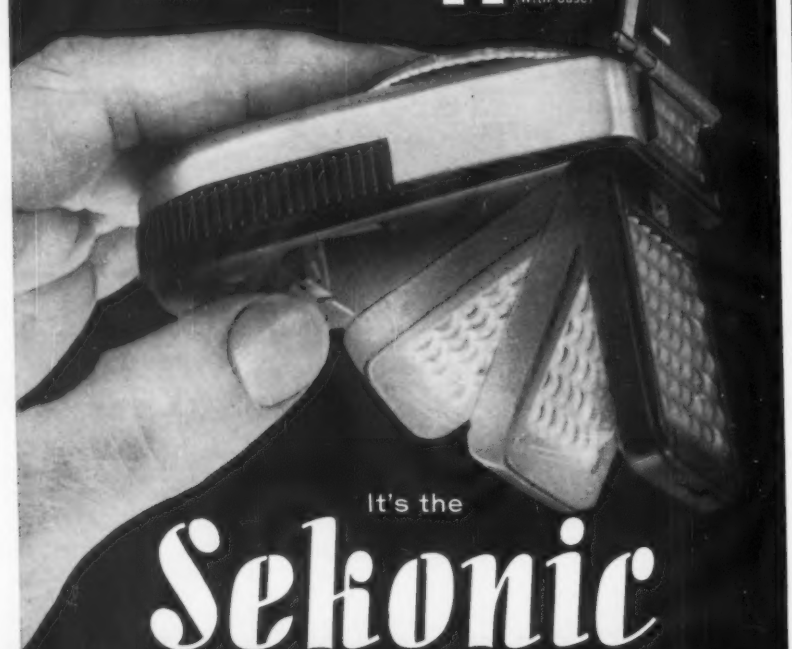
for only $11.95 (With Case)



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Now, at last, the convenience as well as the sensitivity of an expensive meter — for only $11.95. The hinged booster is an integral part of the SEKONIC Leader DeLuxe II. You can't lose it or forget it. Press the button, and it flips into place . . . increasing the sensitivity 400% for accurate readings under extremely poor lighting conditions. This SEKONIC meter measures separately three levels of illumination — bright, dull and dim. And the correct exposure for different lighting conditions is quickly and easily determined by the red, blue and black index markings on the calculator dial. You can't find a more complete meter for reflected light readings. See it — try it — buy it . . . at your photo dealer or write for brochure.

Distributors:
Brockway Camera Corporation, 1114 First Ave., New York 21, N. Y.
West, Alaska and Hawaii: Ponder & Best, Inc., 814 No. Cole Ave., Hollywood 38, Calif.
Canada: W. Carsen & Co. Ltd., Toronto
Servicing: Kanematsu-Sekonic Service Dept., 150 Broadway, New York 38, N. Y.

for his distinctive presentation of a *Winter in Vermont (page 101)* is a ski-instructor and publicity photographer for the Big Bromley Ski Area in Vermont. He was a winner in a previously held POPULAR PHOTOGRAPHY contest, and his work as a free-lance photographer has appeared in POPULAR PHOTOGRAPHY and various other magazines, and in newspapers. Hechenberger was born in the Austrian Tyrol, left there in 1937 for the United States and became an American citizen. He attended college in Austria and in Switzerland, also the Austrian State School for Applied Art. In New York City, he attended the School of Modern Photography. Hechenberger is unmarried, lives in Manchester Center, Vt. Two other of his black-and-white pictures won in this contest.—

Hechenberger

What's New

(*Continued from page* 60)

and $8.95 for lantern slides. Distributor is Optics Mfg. Corp., Amber & Willard Sts., Philadelphia 34. Bulk quantities are available.

FRESNEL LENS, made of plastic, is announced by Edmund Scientific Co., Barrington 16, N. J. It can be used as a replacement for double lens optical condenser system in overhead projectors and at or near the image plane of rear-view projectors. Diameter is 14¾-in.; focal length, 14-in. Price, $6.

FLASH-O-LENS is the name given illuminated magnifiers which are used to examine prints and negatives. Illumination is built into the instrument's handle. Both battery-powered and electric plug-in models are available in 4½, 5, 7, 20 and 40 power magnification. The 5 power unit is priced at $10.95 for the battery-operated model and at $12.95 for the plug-in type. A 4½ power magnifier with an achromatic lens is $21.75. The manufacturer is E. W. Pike & Co., 492 North Ave., Elizabeth, N.J.

DECAMIRED FILTER VALUES are included in a new filter selector card offered without charge by Tiffen Marketing Co., 71 Jane St., Roslyn Heights, L.I., N.Y.

THE CAMERA CENTER, 919 W. Main St., Charlottesville, Va., offers a 32-page booklet for recording photographic data of 300 exposures and also contains exposure ratings of various films. Called *Recording Record Shots,* it is priced at 25 cents.

PREFITTED CASES for Contaflex and Retina cameras hold these cameras and their accessories. They have suede lined camera clips, sections for lens components, filters, close-up lenses, etc. An outside pocket is provided for flash equipment and films. These Omnica cases are priced at $47.50. Distributor is Kling Photo Corp., 257 Fourth Ave., New York 10.

CONTOUR GADGET BAG for 35-mm camera accessories and interchangeable lenses has transparent filter pocket inside the cover, two inside and two outside pockets to hold the accessories, tripod straps, lens sleeves, and a wraparound zipper. Priced at $10.95, details are available from Accura Ind., 150 Broadway, New York.

BAMBINOPHONE is a transistor operated recorder which operates on ordinary flashlight batteries. Playback is through earphones or through a radio. Length of recording time is ten minutes. Priced at about $32, including shipping, it is being distributed by Silver Bells Ltd., 1637 Del Monte Blvd., Silver Bells Bldg., Seaside, Calif.

PHOTO TIPS on obtaining special movie effects with the Bolex 8-mm Titler are featured in the fall issue of the *Bolex Reporter,* available at Bolex dealers.—

NOW BOLEX OFFERS 3 GREAT 8 mm MOVIE CAMERAS

New for Christmas from Switzerland

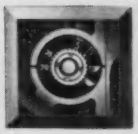
new BOLEX B-8 with Variable Shutter

FOR EASY FADES, NEW DEPTH-OF-FIELD CONTROL, SHARPER ACTION

Easy Fades. To fade-in, close shutter down, then open gradually. As light increases, detail of scene will develop smoothly like professional movies. No more annoying jump from one scene to the next. To fade-out simply reverse procedure.

New Depth-of-Field Control. To "fuzz" out unwanted background, open lens all the way to shorten your field, then close down shutter instead of lens aperture to cut exposure. Result: sharp foreground, exact exposure for maximum brilliance.

Sharper Action. Cut exposure time by partly closing shutter. This means less time for your subject to move and blur your individual frames. Result is sharper scene detail, brilliant stop-action shots.



The secret to easy professional-like movies is right at your fingertips in this new miracle control from Bolex. This jewel-like precision extra does the work for you. Scenes get that smooth Hollywood look from beginning to end. Your pictures will have a sharpness never before attained. Ask for a demonstration of the Bolex B-8 with Variable Shutter at your Bolex dealer's today.

The Bolex B-8 with Variable Shutter, as pictured, with Yvar ½" F:1.9 & 1½" F:2.8 lenses, $217.00.

B-8 with Variable Shutter and Yvar ½" F:2.5 lens, priced at . . . **$134.50**

There's more Christmas in the

BOLEX

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Versatility for the pro! Ease for the beginner! Precision-made in Switzerland, Bolex gives you more features for easy, professional-looking movies than any other 8mm camera. Look at some of these Bolex 8mm extras.

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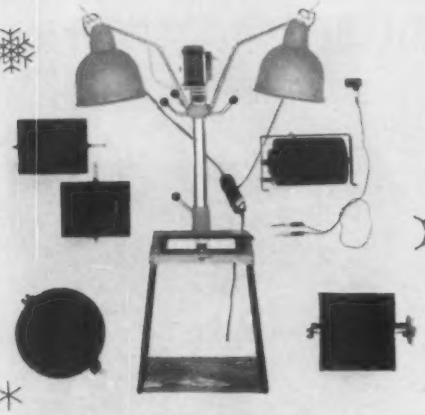
- seven different filming speeds
- cable release as standard equipment for single frame filming
- geared footage indicator
- governor controlled motor
- Kern-Paillard lenses with standard "D" mount for lens interchangeability

BOLEX C-8 with Lytar ½" F:2.5 FF lens, only **$89.95**

BOLEX B-8, twin-turret camera, with Yvar ½" F:2.5 FF lens only $119.50

Other Bolex 8mm and 16mm Equipment. Bolex also offers a complete line of superb precision-crafted accessories for the 8 and 16mm movie maker. Some of these are illustrated below. In addition, your Bolex dealer has many other items such as the Bolex Tripod, Iris Vignetter and the Bolex Film Splicer—all of the highest Bolex-Swiss quality.

There's more Christmas in a BOLEX



NEW BOLEX 8mm TITLER. Precision-made in Switzerland—the first professional-like titler for 8mm filming! Only **$99.00** complete. Basic equipment (platform, supporting stand with camera holder and unique new title centering device) sold as separate unit for **$37.50.** Accessory kit for **$61.50** includes:

- **Vertical and Horizontal Flip Flaps**
- **Scroll Title Device**
- **Spinning Effects Disc**
- **Drum**
- **Extension Legs**
- **Lights**

M-8 Projector. Exclusive Bolex patented "FilmGuard" protects your irreplaceable films from damage. Swiss features include new advanced condenser system for brightest illumination, simple controls, quick "snap" threading, quick 20-second lamp replacement and smooth, quiet drive. Complete with de luxe Eveready case, **$169.50.**

Sound Synchromat. New easy way to synchronize words and music with 8mm films! Synchronizes your Bolex M-8 projector with any horizontal tape recorder. Even enables you to add commentary and music to your old movies. Simple, easy to set up to keep scene and sound in perfect synchronization. Synchromat and carrying case, **$89.50.**

Lenses by Kern-Paillard—finest in the world, specifically match Bolex cameras. **For 8mm cameras:** *Telephoto*, 1½" Yvar F:2.8, **$52.50.** *Wide Angle*, Pizar 5.5mm F:2.0, **$79.50.** *Filtin*, four filters built into lens: Daylight, Skylight, Yellow and Red, ½", F:2.8, **$54.05.** (All lenses with standard "D" mount and filter thread.) **For 16mm cameras:** *Telephoto*, 3" Yvar F:2.8, **$69.50.** *Wide Angle*, 10mm, Switar F:1.6, **$149.50.** *Normal*, 1" Switar F:1.4, **$168.00.** (All lenses with standard "C" mount.) See these and the other Kern-Paillard lenses at your Bolex dealer's.

Bolex Camera Cases—each made of genuine leather for perfect camera protection. For 8mm cameras: Compartment Case of hard leather, **$19.50.** Twinzip case with two compartments, only **$11.50.** Not illustrated are a wide variety of cases for all Bolex 16mm cameras, starting as low as **$32.50.**

Sure Fire Grip—insures a firm, steady grip while operating camera. Can be used with all Bolex 8 and 16mm cameras. Only **$14.95.**

Pan Cinor 70 & 100 lenses—enable you to zoom from close-up and wide angle to telephoto and back without moving the camera or stopping the film. Image in through-the-lens viewfinder is always brilliant regardless of diphragm setting. Price of Pan Cinor-70 with F:2.4 lens and focal distances from 17.5 to 70mm is just **$369.50.** Pan Cinor-100 with F:3.4 lens and focal distances of 25 to 100mm, including case is **$439.50.**

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You sight . . . focus . . . and shoot, all through the same lens. Your eye sees exactly what your lens sees, assures precise, professional framing. Parallax error gone forever. Focusing is built in; no more guesswork or tape measures. It's simple, foolproof at any range! And there's no flicker to disturb your vision at any time, even though you sight right through shooting lens. All the precision extras of the Bolex H-16 cameras plus modern reflex viewing! The world's easiest, most advanced 16mm movie camera, priced as low as

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THE SUPERB BOLEX H-16 LEADER

Take virtually any type of shot known to movies with the precision Bolex Leader! Lap dissolves, ultra close-ups, titling, animation, or a full range of other special effects. Count these Bolex Leader features —

- **pin-point film registration with exclusive "registrator claw"**
- **exclusive autoloading**
- **full film rewind**
- **single-frame counter**
- **speeds from 8 to 64 frames per second**
- **critical focuser**
- **parallax corrected trifocal viewfinder**
- **three-lens turret**

The Bolex H-16 Leader with F:1.9 Lytar Lens is only **$269.50**

Write to Dept. D-57 for the name of your nearest Bolex dealer and information about the Bolex Reporter magazine.

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Akarex 700 W/F 2.8 only $69.95
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w/built in exposure meter
Deluxe Plush leather case $12.50

Here are my specifications:

- Fast F2.8 Isconar lens
- Single window coupled rangefinder
- Super-wide view finder—excellent for those who wear glasses
- Parallax corrected
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The Range

Editorial

The New Cliches

However tedious and exhausting it may be, the business of judging our international contest each year affords a unique opportunity to take a broad look at contemporary photography. The stimulant that makes the job exciting is the search itself—the search for freshness and originality in a stream turgid with imitations.

In photography as in any art mediocrity is plentiful, and imitators outnumber innovators by heaven knows how many millions to one! Let a photographer produce an original picture today and thousands will reproduce it tomorrow. A long series of imitations is known as a trend, during which all the little participants enjoy the illusion of being creative.

Following trends is as easy as producing cliches, which may be defined as sure-fire picture ideas grown tired from overwork. Every period has its own cliches, and some of a half century ago still persist in contemporary salons. These for the most part were ornate, theatrical, and sentimental. Since the war a whole new series of modern cliches, part and parcel of the 35-mm era, has appeared. A few conspicuous examples: Pictures of people on park benches, people or cats behind windows, grimy children playing in city streets, blurred moving traffic, small figures walking in front of huge walls, flying seagulls, bull fights, figures isolated in space, high-contrast pictures such as white traffic lines against black backgrounds and black silhouettes against white snow.

Cliches will always be with us. The contest entries are loaded with them. It is difficult to be original. "It is necessary to any originality," said the poet Wallace Stevens, "to have the courage to be an amateur." He probably meant that the amateur is freer than the professional for creative work. Yet how few amateurs have the courage to be original!—*Bruce Downes*

Next month

finder

News and comment by the editors

Pictures—280 of them—and all prize winners

You've been very patient, you tens of thousands of entrants in the 1957 POPULAR PHOTOGRAPHY International Picture Contest. And now your patience is rewarded. In order to show you more of the winning pictures than ever before, we have devoted our entire show-window section this month to them. If this year is like all the others, there will be lively controversy over the merits of the photographs—especially the top five winners in the two categories. A handful of you will write to us to say that a picture buried at the end of the section should have taken the $2,000 award; others will insist that Number One should have been Number Five . . . and the variations are endless. To give impetus to this healthy kind of criticism, we have asked three experts to write their candid opinions of the top ten pictures, and we're sure you will find their remarks provocative even if you don't agree with them—or with us.

IRELAND'S WINNER
A prize to an amateur's shot of a pro.

Gifts to give—and get

If you've kept up on all the new photographic equipment that has come on the market this year—well, you're one in a million, because it's just about a full-time job in today's bulging buyer's market. If you're like most of us, you may have made mental note of a particular camera or gadget you'd like to give to a friend or receive yourself this Christmas. But think of the thousands of items you're missing! We've done something in a big way to remedy the situation, and that accounts for the extra thickness of this December issue. There's a solid 24-page Gift Buying Guide, listing every photographic product introduced during 1957, generously illustrated. And it's bigger than it sounds, for the listings spill copiously over into the back of the book. A careful study of this valuable section will probably uncover a score of wonderful gift possibilities that had escaped your attention. There is an introduction to guide you in selecting a camera for a beginner or a more advanced worker, and listings are in five price categories, from $10 to "over $150," enabling you to turn directly to the ones you want. Happy shopping—and we hope the Guide helps somebody else select just the gift *you* wanted, too!

First winner from Ireland

Until this year, Ireland was one of the few important countries that had never placed a winner in our Contest. Finally, it was an amateur who remedied the situation: **Paul Kavanagh,** a newspaper reporter of Dundalk, whose amusing candid shot won him $50. We reproduce it here, and since all the other contest pictures in this issue have technical data with them, we give you Kavanagh's here. Camera, Paxette 35-mm. Film, FP-3. Exposure: 1/100 second at *f*/11. Circumstances: a friend's wedding in Dublin, at which this professional, Jack Coady, was assigned to take pictures.

Bigger contest for pros

Two of the nation's largest picture competitions for professional newspaper and magazine photographers and newsreel cameramen have merged, which should be good news to the boys who have always worried about getting all their best work into both contests at the right time. The *News Pictures of the Year* competition and show, sponsored by the National Press Photographers Association and the Encyclopedia Britannica, has combined with the one sponsored by the University of Missouri's School of Journalism to "eliminate duplication of effort . . . and redouble the prestige impact of both the contest awards and the traveling exhibits." Under new rules, color entries can come in under either news or feature categories, and may be in any form, including tearsheets or proofs. Judging will be done first by six regional committees. For information on how to enter pictures made during 1957, write News Pictures of the Year Competition, Encyclopedia Britannica, 425 N. Michigan Ave., Chicago 11, Ill.

Angle-shooting—a new way

We'll never cease to be amazed at the imagination of people who take pictures—at least so long as we get letters like the one from **Mr. H. D. Darukhanawala** of Bombay, India. Mr. D is the founder of the Bombay Stilt Walkers' Club (est. 1930), and quite evidently takes his high-pockets hobby seriously. It occurred to him that the man on stilts is in an ideal spot for photography. His copy accompanying our picture reads, in its entirety,

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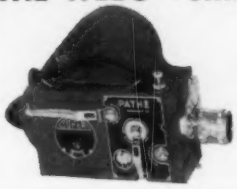

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FRAMJEE SHOOTS A PICNIC
"The happy remembrances of youth . . ."

as follows: "A novel photographer. When out for picnics how useful stilts are can be seen from this picture. Photos are the happy remembrances of youth. Here we see **Mr. Paul Framjee,** a Champion Stilt Walker Member of H. D. Darukhanawala's Bombay Stilt Walkers' Club, taking a snap of a picnic party." For all we know, if everybody started taking pictures from stilts, this world would be a better place to live in. By the way, there is promise of more to come from Mr. D. He is also Founder and Proprietor of the Bombay Skating Class, the Bombay Parsee Girl Pipers, the Bombay Hoopers' Club, and the Bicycle Club and Harmonica Orchestra Club, both affiliated with the Skating Class. We don't want to make any suggestions, but there must be a lot more picture-taking ideas there somewhere.

Snapshot's history in movie

As long as there have been cameras, family picture-taking has been a firmly established institution. Nobody knows this better than the Eastman Kodak Company, which has been both contributor and beneficiary from the beginning. Now Kodak has created a 16-minute color motion picture called *The Magic Box that Remembers,* which traces family snapshooting from wet-plate days to the present. It's intended for showing in schools, camera clubs, youth groups, and similar organizations, and interested individuals may order loan prints from the Audio-Visual Service, Eastman Kodak Co., Rochester 4, N. Y.

Americana for nostalgic GI's

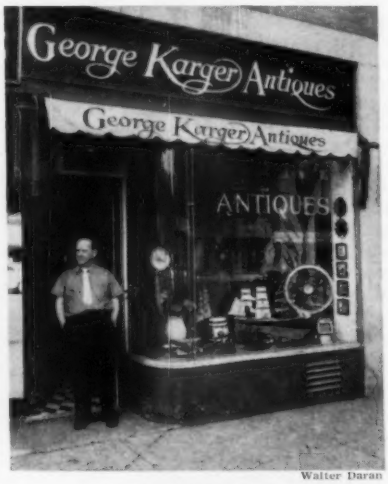
Like to contribute some duplicate or unwanted color slides to a worthy cause? **SP-1 Wilbur F. H. Radeline,** U. S. Army, makes a hobby of showing travel slides to fellow servicemen, but now they're calling for pictures of their home states and towns. So Wilbur would like you to help him with color shots that can bring back the American scene to soldiers who have been away too long. Mark them to identify the scene, and mail to his wife, Mildred E. Radeline, 1306 S. Westlake Ave., Los Angeles 6, Calif. Hope you're deluged, Wilbur!

Richer high-school contest

Speaking of contests, as we were a minute ago, the popular National High School Photo Awards has this year taken on its sponsor's name, and becomes the Kodak High School Photo Contest. Entrants will play for bigger stakes too; total prize money has been boosted to $10,400, to be divided into 128 national cash awards. This year, too, for the first time, students will be competing only against others in their own class. Top awards will be $300 in each of the four grades. Entries will be received from Jan. 1 to March 31, and only pictures taken since last April 1 are eligible. Details from Kodak, Rochester 4, N. Y.

From cameras to curios

Ever wonder what professional magazine photographers do when they retire? We rather assumed that they all bought chicken farms in New Jersey, until we heard the **George Karger** story. George, who has given some of the best decades of his life to *Life* and other periodicals, stayed right in Manhattan when he laid down the old gadget bag. He is now known as George Karger Antiques, with a Second Avenue emporium jammed with oddments from all over the world, reflecting a lifelong avocation of collecting such things. George has made the shift in his



Walter Daran

A PRO'S "RETIREMENT"
His hobby turned into a business.

prime; it will be decades more before he becomes one of his own antiques, and by then he'll be an East Side institution.

Lost one, found two

Our friends at General Electric pass along an improbable story which they claim to have verified. It concerns a G-E PR-1 exposure meter whose owner, **Capt. Hans Anderson,** went on an expedition into the Canadian Arctic for fishery re-

(*Continued on page* 191)

This is the new Hasselblad 500 C

with individual Compur shutters

in five interchangeable lenses,

interchangeable backs and...

the best ideas in camera features built into one product: single-lens 2¼x2¼ reflex with Carl Zeiss Planar f2.8 80mm lens with Synchro-Compur shutter, EVS system and automatic diaphragm mechanism . . . roll film magazines for 2¼"x2¼" and 1⅝"x2¼" cut film adapter • magnifying hood sports viewfinder • interchangeable knob for exposure meter • full X and M synchronization • quick-release button self timer • macro and micro units and a whole string of just as functional accessories in Hasselblad quality.

The new Hasselblad with accessories is equal to 15 cameras with the same photographic features.

HASSELBLAD

For additional details on the Hasselblad 500 C write for literature and the name of your nearest Hasselblad dealer.

PAILLARD Incorporated, 100 Sixth Avenue, New York 13, N. Y.

POPULAR PHOTOGRAPHY PRESENTS THE

1957 CONTEST WINNERS

203 photographers win $25,000 in prizes in the world's only international picture competition

At last the curtains are parted on the pictures that won this year's $25,000 in the world's biggest and most respected photographic competition, the POPULAR PHOTOGRAPHY International Picture contest. Here in our showcase are reproduced the ten top-money winners—five in color, five in black-and-white—and a generous selection of other fine pictures that won $100, $50, or $25. We're especially proud of the high quality of these 1957 winners, and glad to report that the Contest maintains its truly international flavor, with 24 foreign countries represented on the prize list, the same number as last year. Color continues to grow in popularity, as demonstrated by the increasingly large proportion of transparencies entered. Turn these pages and judge their excellence yourself!

COLOR

FIRST PRIZE Coffee Break by PETER SAHULA

Why the editors picked the top 5 winners	**page 93**
What 3 critics think of the winners	**page 94**
Complete list of prize winners	**page 141**
How the pictures were made	**page 156**
Meet the winning photographers	**page 68**

SECOND PRIZE: JAPANESE BEACH SCENE **A. John Bullock**

THIRD PRIZE: BEACON **Lois T. Beers**

FOURTH PRIZE: PASTURE **Velma Tueller**

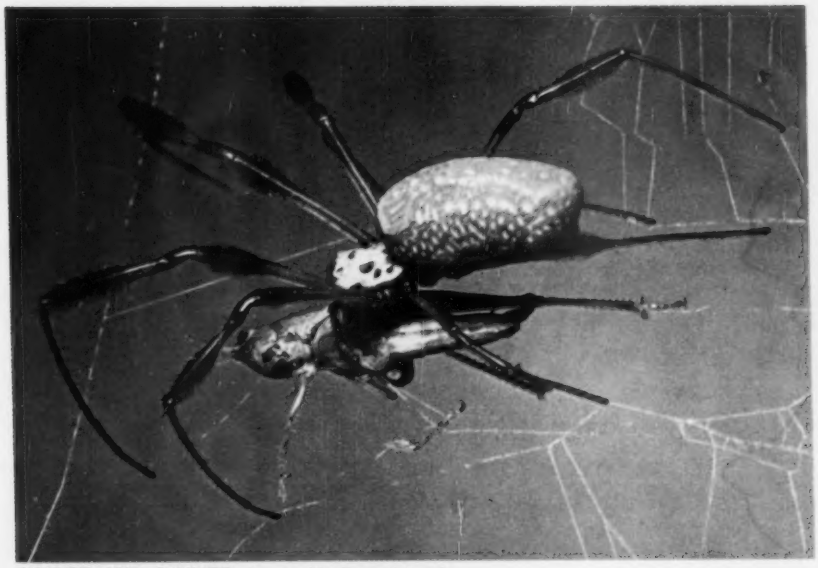
FIFTH PRIZE: RED PIANO **Morris Jaffe**

RED, HOT, AND COOL **H. S. Barsam**

NUDE ON BEACH **Alex Kovaleff,** ***France***

YELLOW AGAINST BLACK **W. Pin,** ***Netherlands W. I.***

THE LITTLE SQUIRT **Jack B. Knudsen**



SPIDER AND DINNER **James H. Carmichael**

CONTRAST **Peter Sahula**

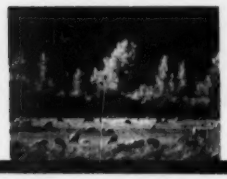
REFLECTION **Jack Manning**

Why the editors picked the top 5 color winners

1st PRIZE by PETER SAHULA, *Los Angeles, Calif.* This picture makes fullest use of the medium of color photography. Realistic subject matter is transformed by the unusual light, given a romantic quality comparable to that of a Rembrandt painting. The arrangement of figures, by accident or design, is extremely fortunate.

2nd PRIZE by A. JOHN BULLOCK, *New York City.* The relationship of pastels and richer colors, and the informality of the composition (organized around the parasol) contribute to this picture's success. Added interest comes from the fact that, with a dozen major figures visible, only one face is seen—and that in profile.

3rd PRIZE by LOIS T. BEERS, *Owego, N. Y.* This remarkable shot, made just at sunset with the moon already risen, bears careful study. The clean strength of its forms and the successful use of near-monochromatic color make it an impressive achievement; every element contributes to the dramatic unity of the picture.



4th PRIZE by VELMA TUELLER, *Salt Lake City, Utah.* Here again commonplace subject matter is given an unreal, magical quality by the warm and beautiful light; who has ever seen golden sheep against a blue-black backdrop? Rarest of all photographic talents is this ability to transform the ordinary into the sublime.

5th PRIZE by MORRIS JAFFE, *New York City.* Subject matter makes this picture, almost entirely. Jaffe's contribution was to hold the strong horizontal composition by good choice of shooting angle, and to expose carefully so that the highlights and shadows in the dominating redness were faithfully reproduced.

What 3 critics think of

1st prize

2nd prize

Arthur Brackman
President, Free-Lance Photographers Guild

There are very real faces and postures in this picture but I feel too much is included; the photographer didn't have enough courage to crop in or move in on his subjects: therefore I hesitate to call this a great picture.

This is my favorite of your winners. It has the quality of a painting despite its near clutter. The bare backs and yellow bathing suits carry the eye in a "C," giving the picture a strong composition despite violation of some so-called rules of composition. It is a documentary universal in its appeal.

Jacob Deschin
Camera Editor, *New York Times*

Though made with 4x5, this has a characteristic 35-mm approach. It has instant and universal appeal, a genuinely human incident in a charmingly natural setting and mood. Diffuse daylight lends a warmth of color in complete harmony with the atmosphere of the scene and the relaxed attitudes of the men. Beautifully organized. I am very happy with this choice.

As color, I find the flesh tones pleasing and authentic, though the off-color water and sky bother me a bit; as document it has qualities of quiet, orderliness and leisure, the more pronounced because of the crowded scene; as composition it is rather tight, a telephoto effect.

Bert Stern
Commercial and magazine photographer

I don't like it though it is technically good and has voluptuous color and light. It's ad-like, very commercial. Photography in this picture has not been used to give me something I can't see with my own eyes nor does it bring my attention to something I might have missed.

There are things here I like but as a picture it is too casual—anyone might have taken it. Many other beach pictures equal this and I don't feel the photographer has singled out some important moment or idea. As for the grayish color, this is inherent in the foreign film, I presume, and must be discounted as a consciously used thing.

According to the photographer's technical data (unknown to Mr. Stern at the time he viewed the picture) the film was Anscochrome.—Ed.

the top color winners

3rd prize

4th prize

5th prize

This is an unusually dramatic and beautiful shot, technically superb.

For me this is unusually good. There is almost an atmosphere of fantasy in the scene. It is an outstanding atmospheric shot which I could see as the frontispiece of a book.

This has outstanding color and design but the upper quarter of the picture should have been cropped out. The red trunks and red piano, the fairy tale-like feeling all contribute to a totally charming effect.

A rather bold and unconventional use of color, in which such extreme contrast is generally considered taboo. However, it depends too critically on how well the slight shadow detail shows through in projection, for this detail is an essential part of the picture. Without this element, the picture would have been rather trite.

The dark area in the background, probably deep shade resulting from the blocking of a high-noon sun by an overhang, saves this from being just another conventional pastoral scene. The added "color" of black introduces the element of contrast that gives the picture distinction.

A color exercise in monochromatic rendering; is there anything more? Little boy versus big world? Maybe, if the color approach were not so insistently the evident theme. Since this is so, the yellow band at the top is a distraction and the tall bust an intruder . . .

I like this one. The photographer has placed himself so that more than one thing happens in the picture. There is a feeling of time, the color and light have a sense of existence as I look at it. I experience a moment which the photographer has captured. Shapes and colors come together to make this a good composition.

This has a classical feeling; it uses photography realistically and yet has solid graphic form. It is a pretty picture perhaps but with universal warmth; a wonderful display piece of light, texture and shape as well as an exercise in what color can do.

Although this shot has charm and unity of color, things in it offend my taste: details and clutter, especially the sculpture and flowers. In general, in all these pictures I see nothing in the use of color to relate new experiences or feelings to people who see them. They are conventional and don't display artistic maturity.

BLACK-AND-WHITE WINNERS

In spite of the growing popularity of color photography among both amateurs and professionals, the black-and-white section of the contest still attracts the greater number of entries, but year by year color gains on black-and-white. Last year the ratio was about 3 to 1, this year it is about 2½ to 1, with the quality of the color improving steadily. The editors noted also that the quality as well as the volume of foreign entries showed marked improvement. Foreign photographers are getting better and better, and if this trend keeps up U. S. photographers will just have to work harder to meet the invading competition. Sweden, Japan, and Italy, in that order, led the foreign countries in number of awards, with Sweden taking 24 prizes, Japan 16, and Italy 12. Italy led last year with 20 prizes, followed by Sweden with 16, and Japan 14. The POPULAR PHOTOGRAPHY contest has indeed, as we said last year, become a barometer of worldwide photographic accomplishment, and the glass continues to rise.

FIRST PRIZE Run for Cover **by TOM NEBBIA**

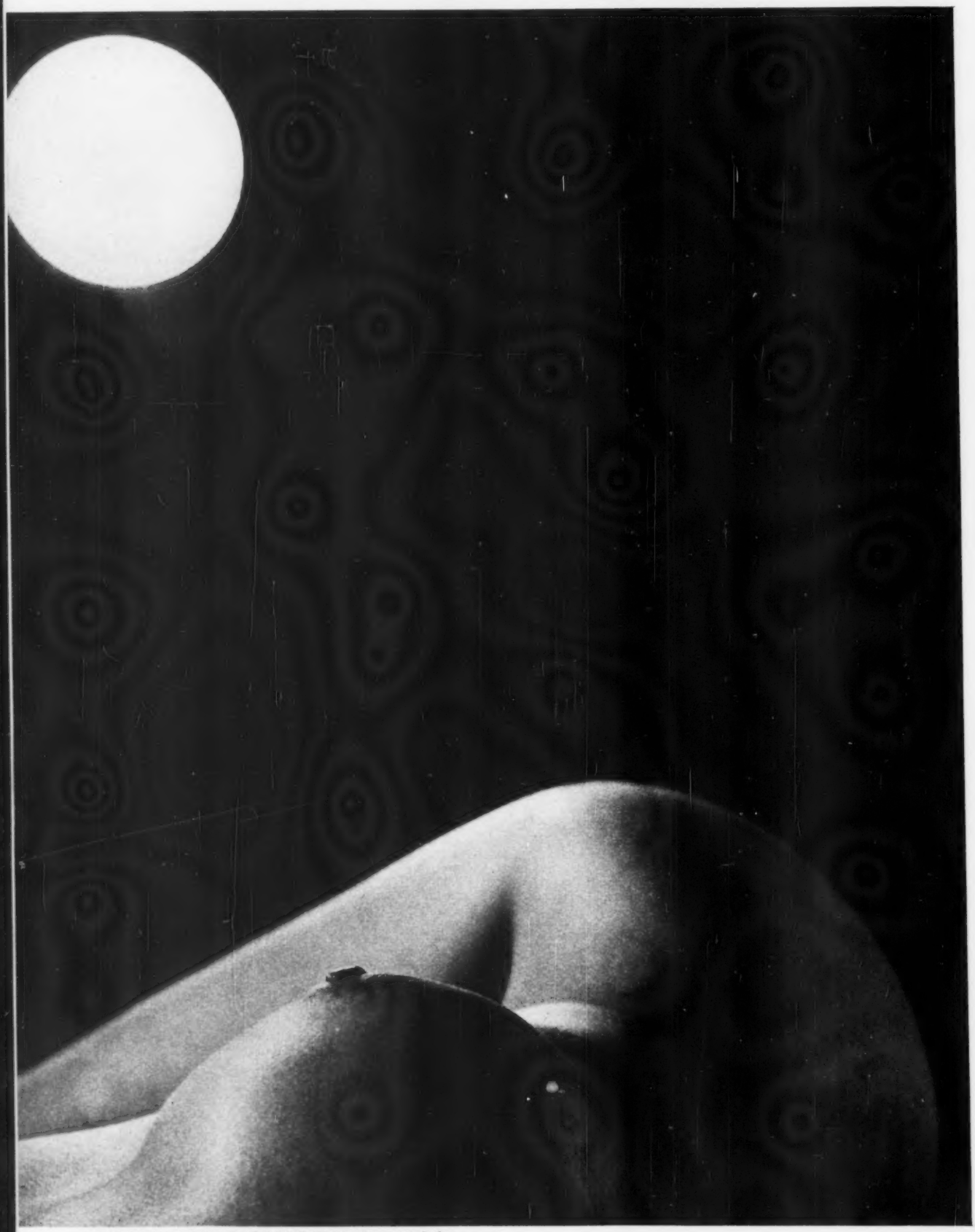
Why the editors picked the top 5 winners **page 103**

What 3 critics think of the winners **page 105**

Complete list of prize winners **page 141**

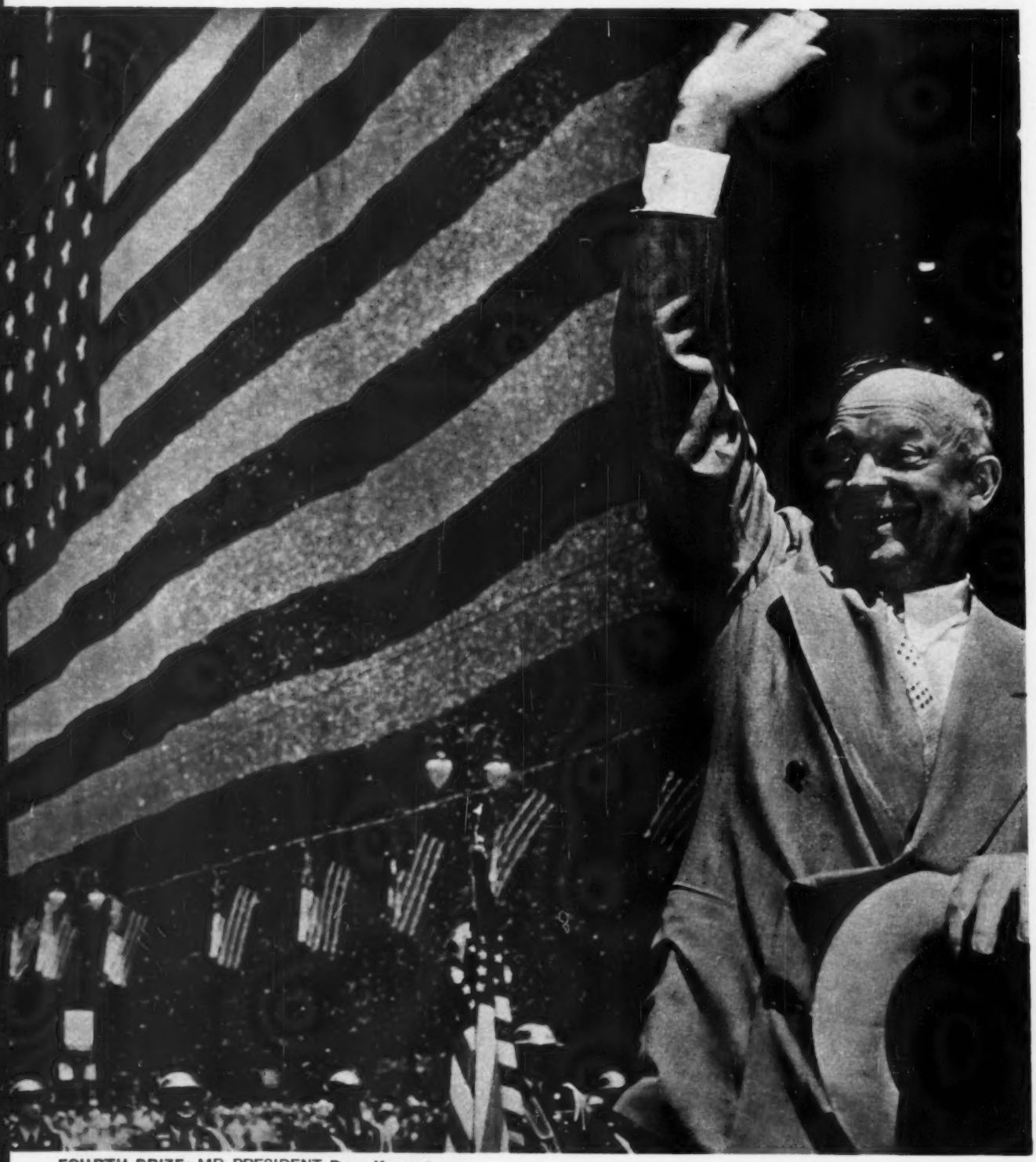
How the pictures were made **page 156**

Meet the winning photographers **page 68**

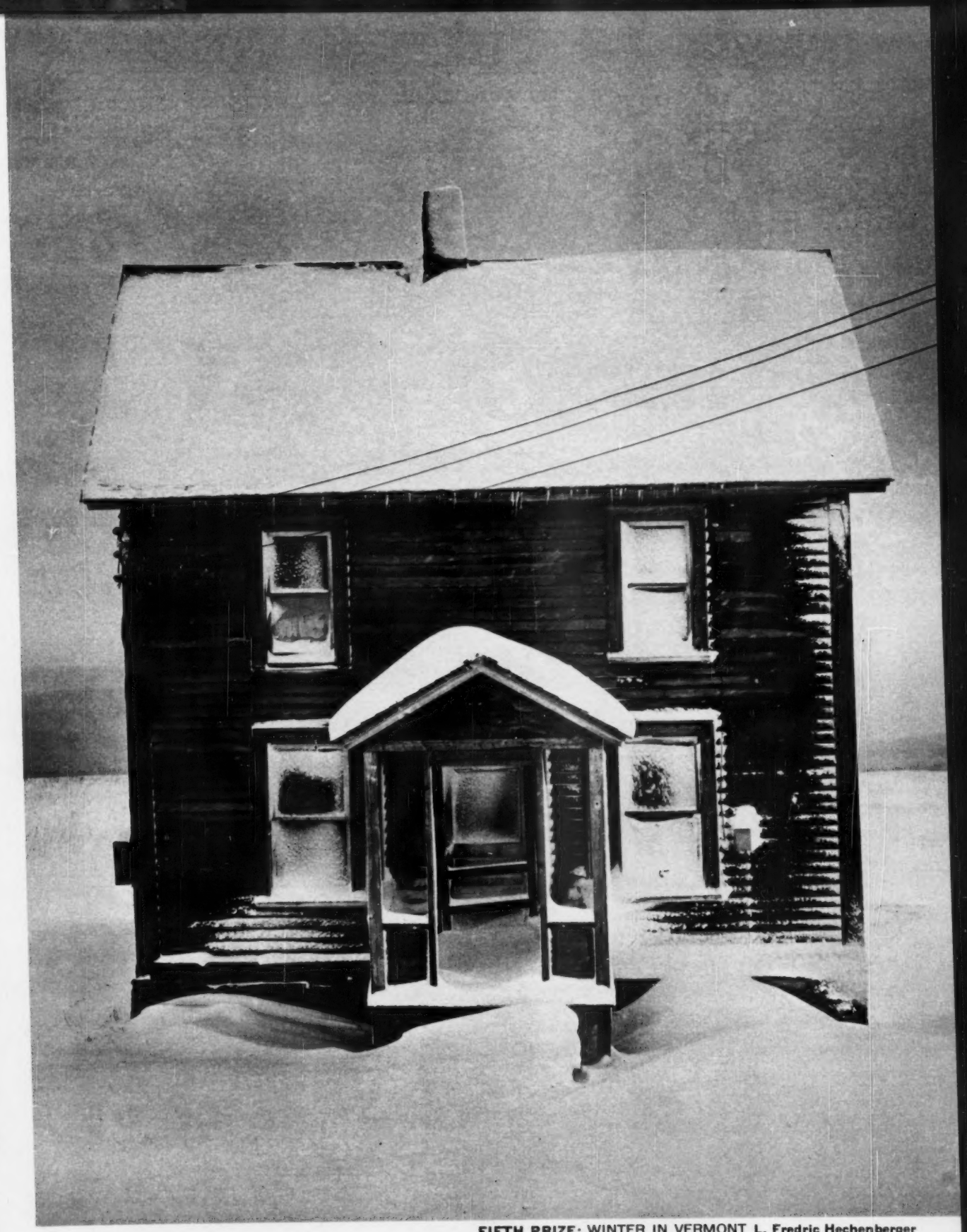


SECOND PRIZE: THE LAMP **Tullio Stravisi,** ***Italy***

THIRD PRIZE: STAR FESTIVAL **Tosimitsu Tsuzuki,** ***Japan***

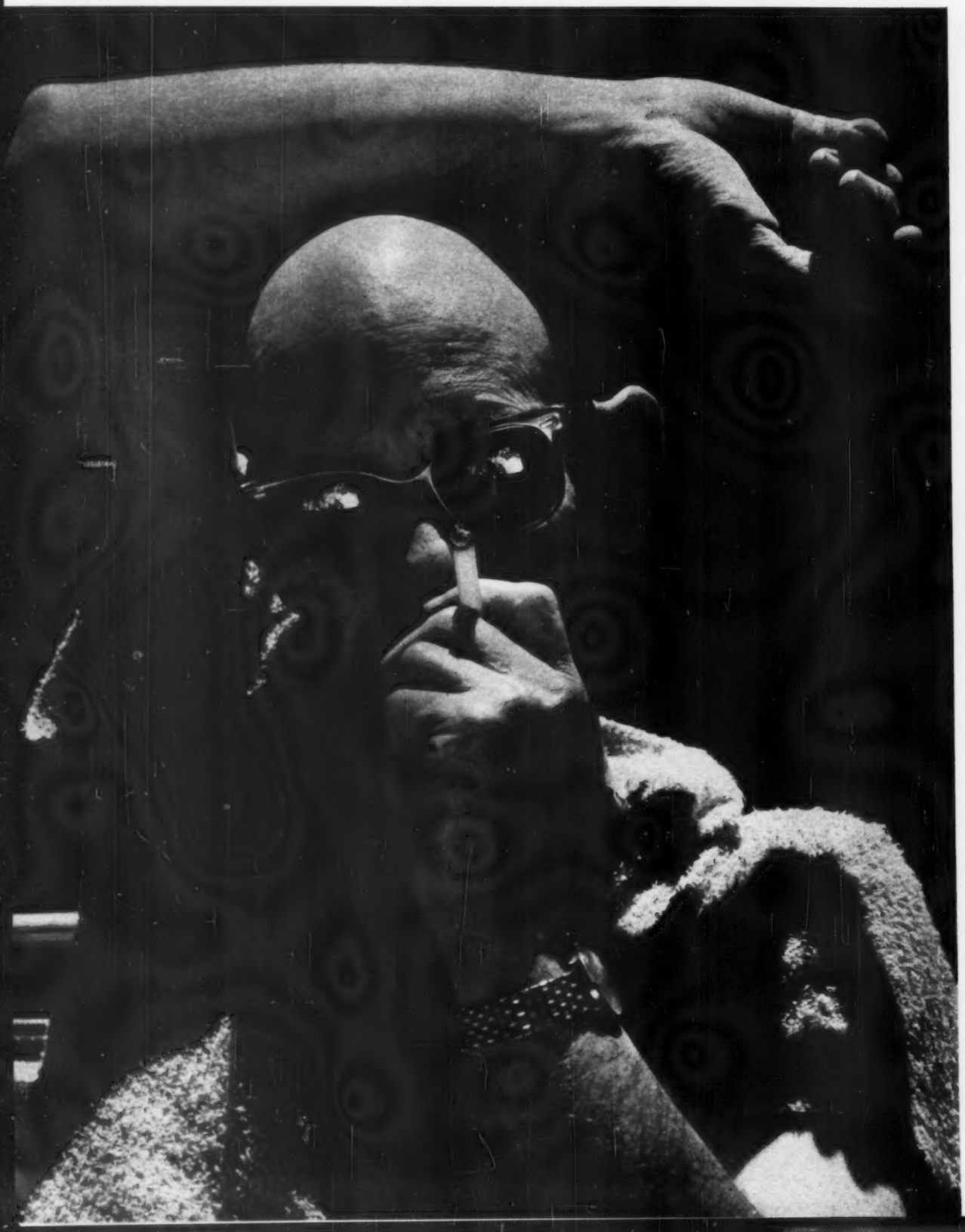


FOURTH PRIZE: MR. PRESIDENT **Doug Kennedy**



FIFTH PRIZE: WINTER IN VERMONT **L. Fredric Hechenberger**

SELF-PORTRAIT **Elbert Shea**



Why the editors picked the top 5 B & W winners

1st PRIZE by TOM NEBBIA, *Columbia, S. C.* Human interest, dramatic composition, and technical excellence were combined here, making this picture the number one choice in the black-and-white division. The eye and the imagination both are taken on a trip within the picture, following the small boy running with giant-sized shoes in his hands.

2nd PRIZE by TULLIO STRAVISI. *Trieste, Italy.* Probably the most dramatic composition in this year's POPULAR PHOTOGRAPHY Contest is this one. The human body lighted by a floodlight that booms out of the darkness makes a picture that is a true stopper. Stark lighting and composition are used imaginatively and forcefully.

3rd PRIZE by TOSIMITSU TSUZUKI, *Shikoku, Japan.* In the center of all the movement—sunlight pouring down, decorations put up for a Japanese Star Festival blowing in the breeze—stands a sweet-faced little girl. Backlighting, and movement anchored by the child, make this a fine picture that will be remembered for a long time.

4th PRIZE by DOUG KENNEDY, *Miami, Fla.* News pictures are split-second things. A photographer can't worry about all the elements that make a fine picture, he's got to produce a picture for a deadline. In spite of all the pressure in covering the President during his campaign, photographer Kennedy got an action-packed, original picture.

5th PRIZE by FREDERIC HECHENBERGER, *Manchester Center, Vt.* We liked the way the photographer portrayed this winter-bound house by accenting its toy-like proportions, using a precise camera angle that virtually eliminated the illusion of depth. The result, a charming picture in which the house has the appearance of a painted backdrop in a miniature theatre.

What 3 critics think of the

1st prize

2nd prize

Arthur Brackman
President, Free-Lance Photographers Guild

Very beautiful and sensitive. The smallness of the child against the overpowering majesty and mass of the trees has great pictorial beauty. But one objection—the matter of the shoes in the child's hands is not completely intelligible; the questions arise, "What is he running for? What is he carrying?"

Lovely design and composition. Has the virtue of novelty and the photographer really used his imagination by putting in the circle of light which adds to the composition and harmonizes with the woman's breast. Black background is very effective, too.

Jacob Deschin
Camera Editor, *New York Times*

It takes only a small boy running into the light to provide the welcome relief to this massive display of darkened foliage. The picture utilizes effectively the familiar technique of the small but powerful accent, here exceptionally well placed, in a field of monotone. A good picture, but not first-prize caliber.

This choice is unfortunate, either for second or any other prize. I may be missing something, but I find here nothing but gimmick.

Bert Stern
Commercial and magazine photographer

This is a charming picture primarily because of the size relationship between the little boy and the huge trees.

I don't like this nude; I don't find the segment of the figure a pretty shape and the circle of light doesn't come off for me. The nude is the hardest thing to do in photography; in this case I object to the feeling of artificiality in the photographer's approach.

top black-and-white winners

3rd prize

4th prize

5th prize

As human documentary and reportage this is excellent but it is a bit cluttered.

This is the most interesting news picture I have ever seen, showing Ike in an unusually candid pose. Symmetry of composition and expression are really something. Action was caught at a peak moment. The flag in the background is the answer to a photographer's dream.

This is a beautiful thing with a fine composition. It has exquisite atmosphere and mood. It reminds me of an etching by Grant Wood.

Of the five top prize-winners, I would have given this one first place. It is the most appealing. Arresting as image, complete as a composition, gay in mood, full of variety, rich in the atmosphere of childhood, it cannot fail to please a wide range of tastes.

Although slightly different from the usual shot of the President's familiar attitude of friendly, smiling greeting, this picture falls considerably short of being prize-winning material, particularly in a contest of this importance.

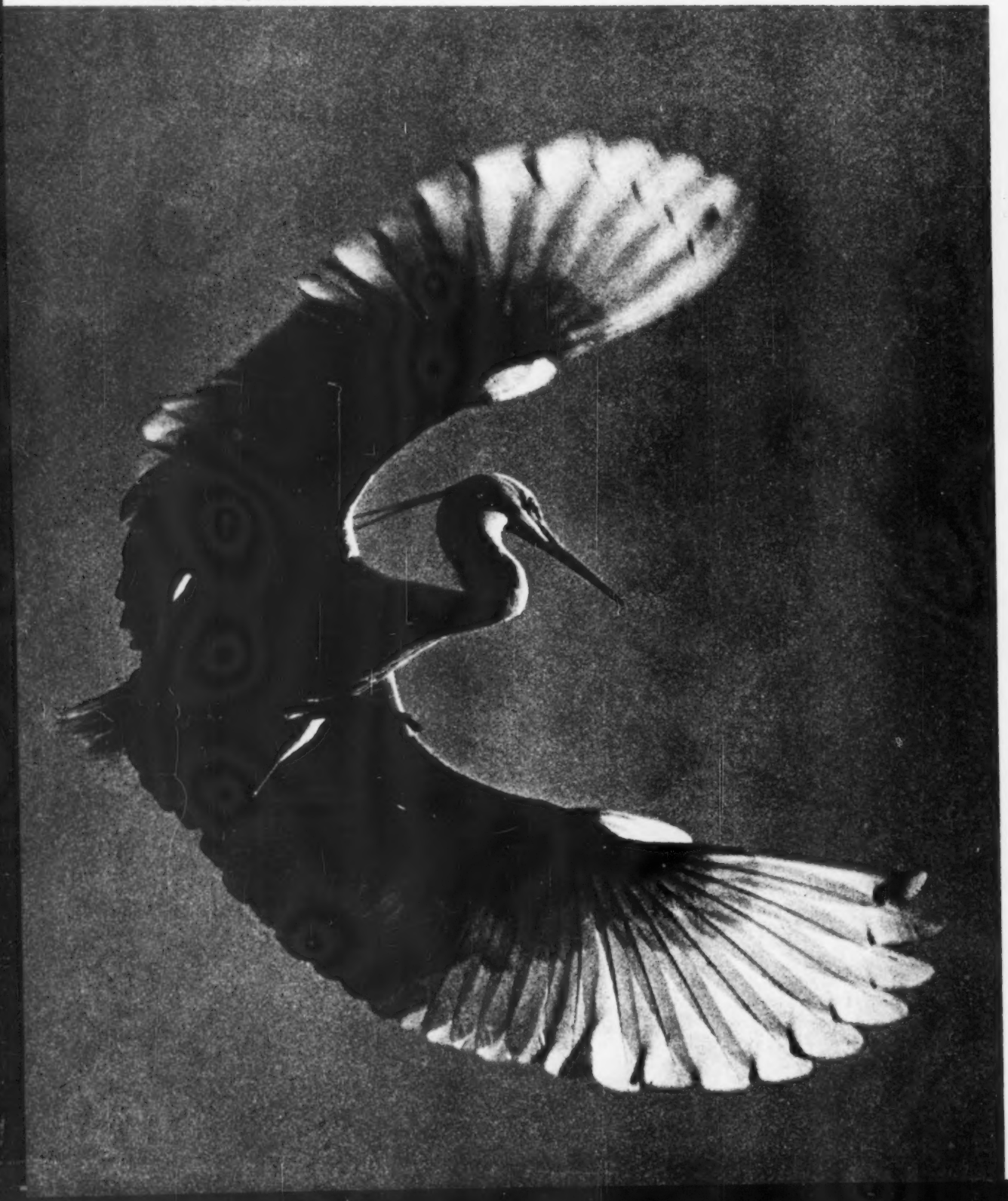
The effect here is that of a table-top setting, giving this real scene an element of fantasy, the more striking because the impressions of the real and the fabricated are merged in the simplicity of symbol.

Charming as a picture but probably chosen because of its exotic subject matter· I've seen much better Japanese pictures. It's good enough, but not outstanding.

I like this the best of your top winners. It tells me a story quickly. The design and subject work together and help each other.

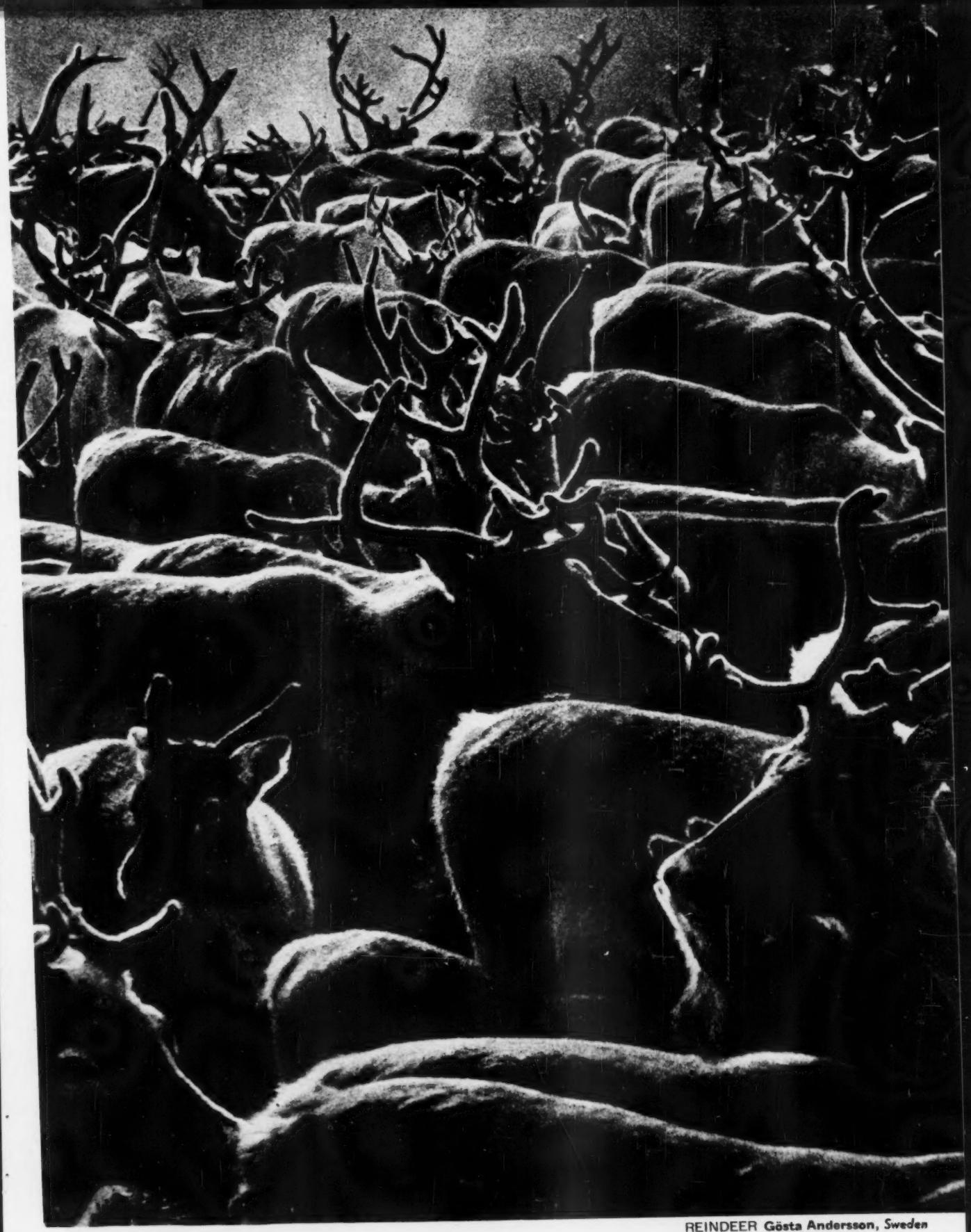
I like the fact that this is a real house because the picture has the charm of a miniature. But it is lacking in emotional content.

TAKE-OFF **Chuan-Chu Lin,** ***Formosa***



EQUESTRIENNE **Hugo Lundberg, *Sweden***

SCHEVENINGEN BEACH **Antonio Persico,** ***Italy***



REINDEER **Gösta Andersson, Sweden**

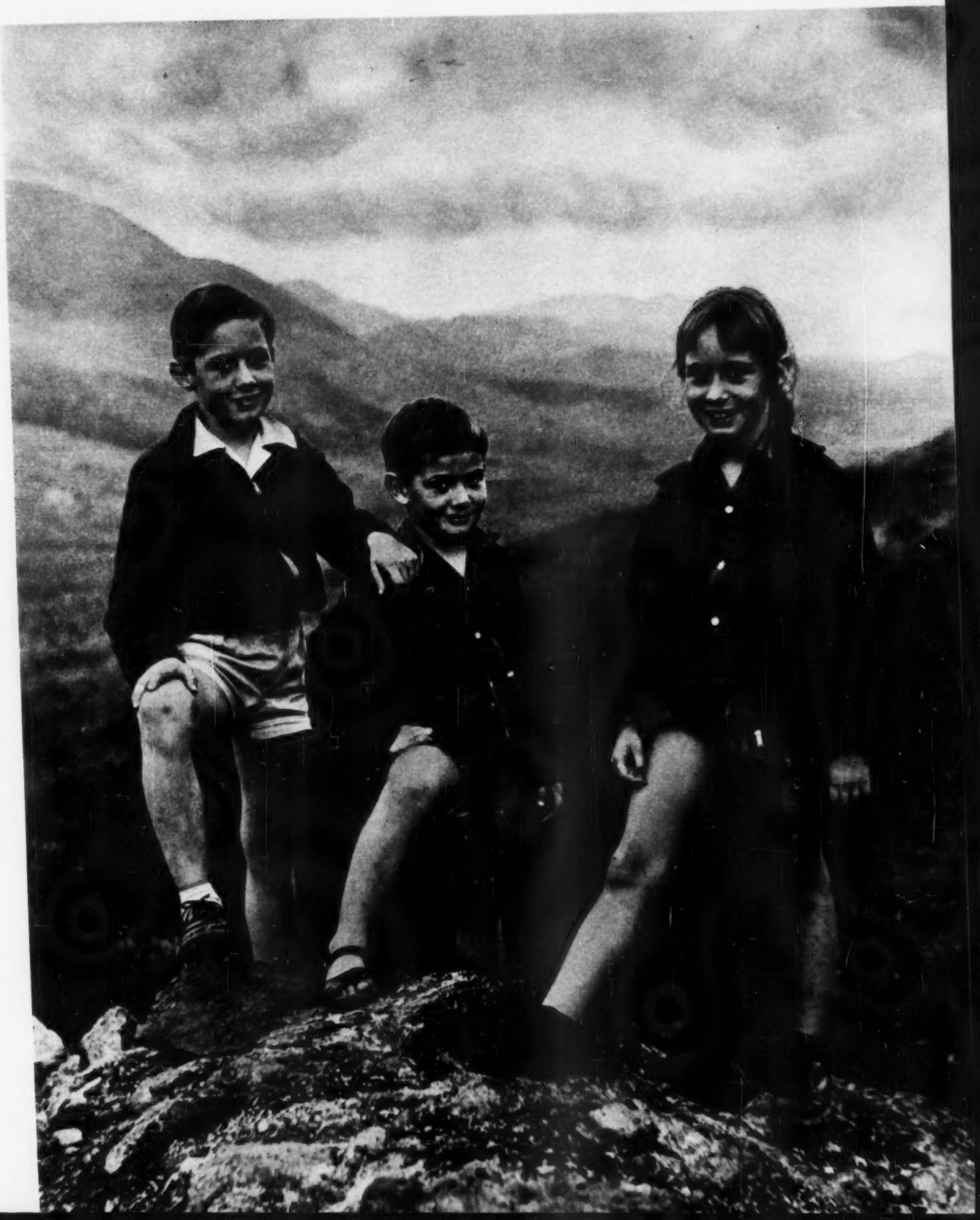
THE SIX CROSSES **Giovanni Massara,** ***Italy***

BALL PARK **Murray Zinn**

FLIGHT **Bob Nakamura**

CHERYL **K. O. Kennedy**

YOUNG PATHFINDERS **Jean Boixo,** ***New Caledonia***

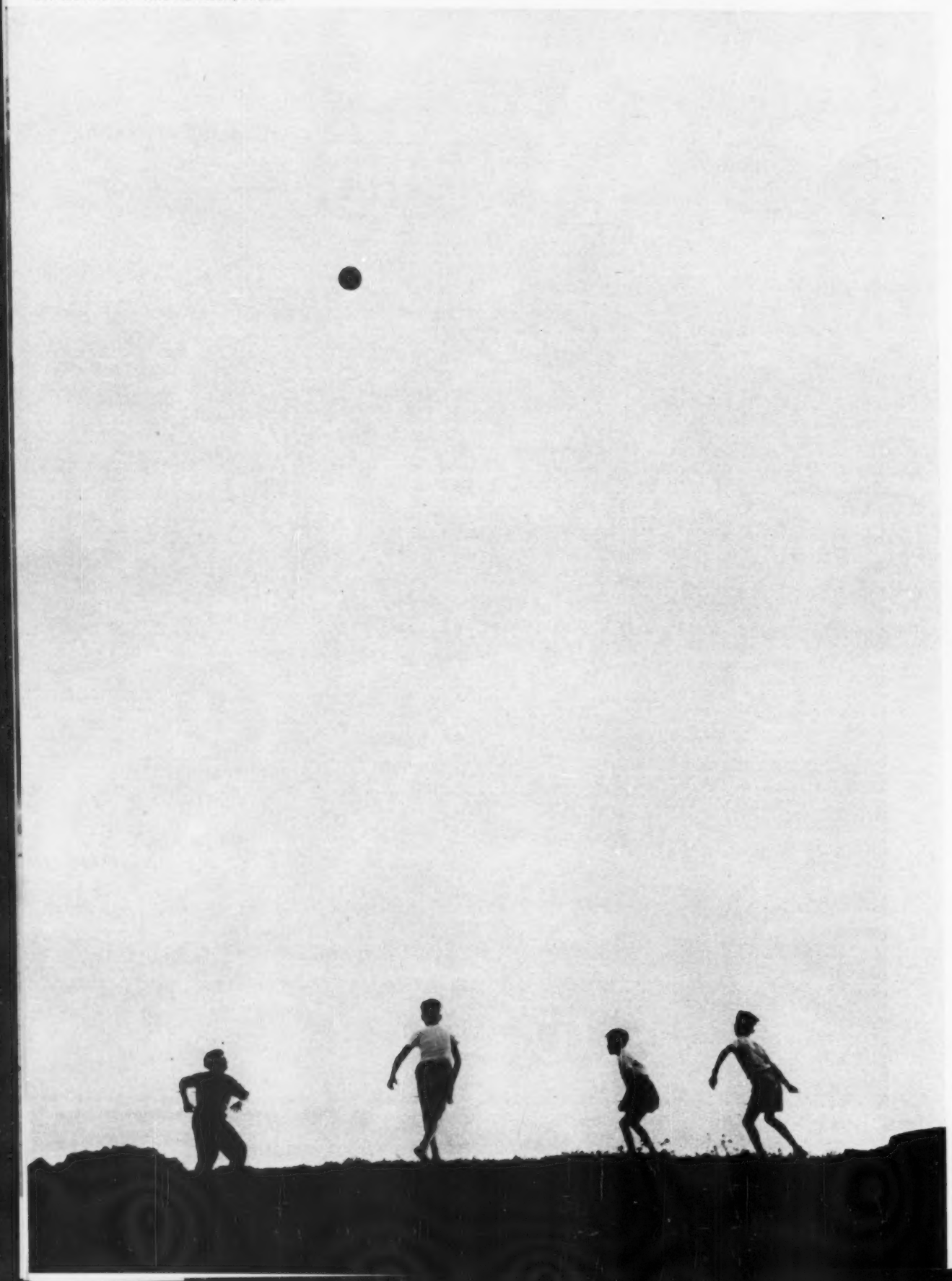


NUDE **Jeanloup Sieff,** ***France***

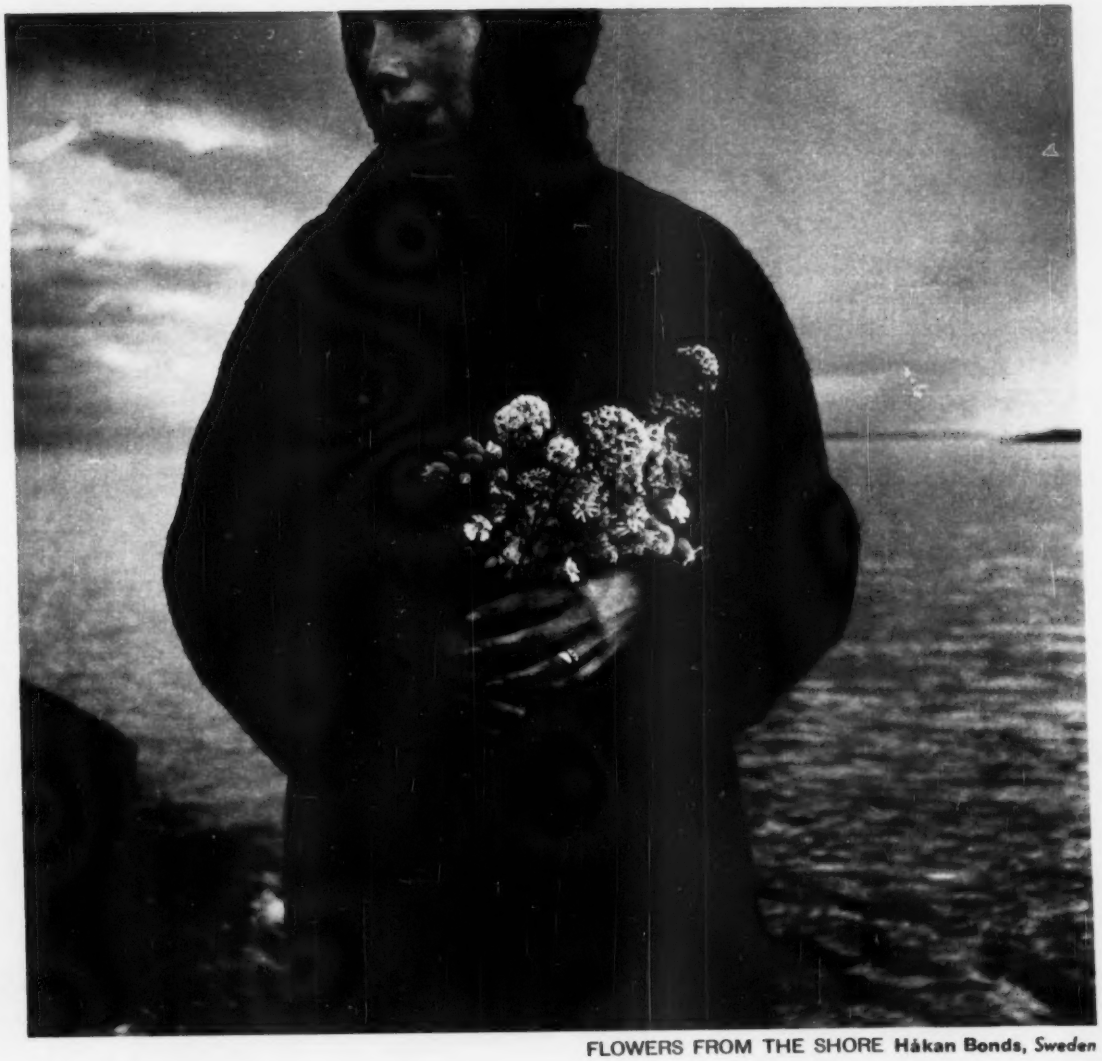
PIANIST **Al Francekevich**

MODE OF TRAVEL **Koshu Nagasaki,** ***Japan***

EXPECTATION **Nils Karlsson,** ***Sweden***



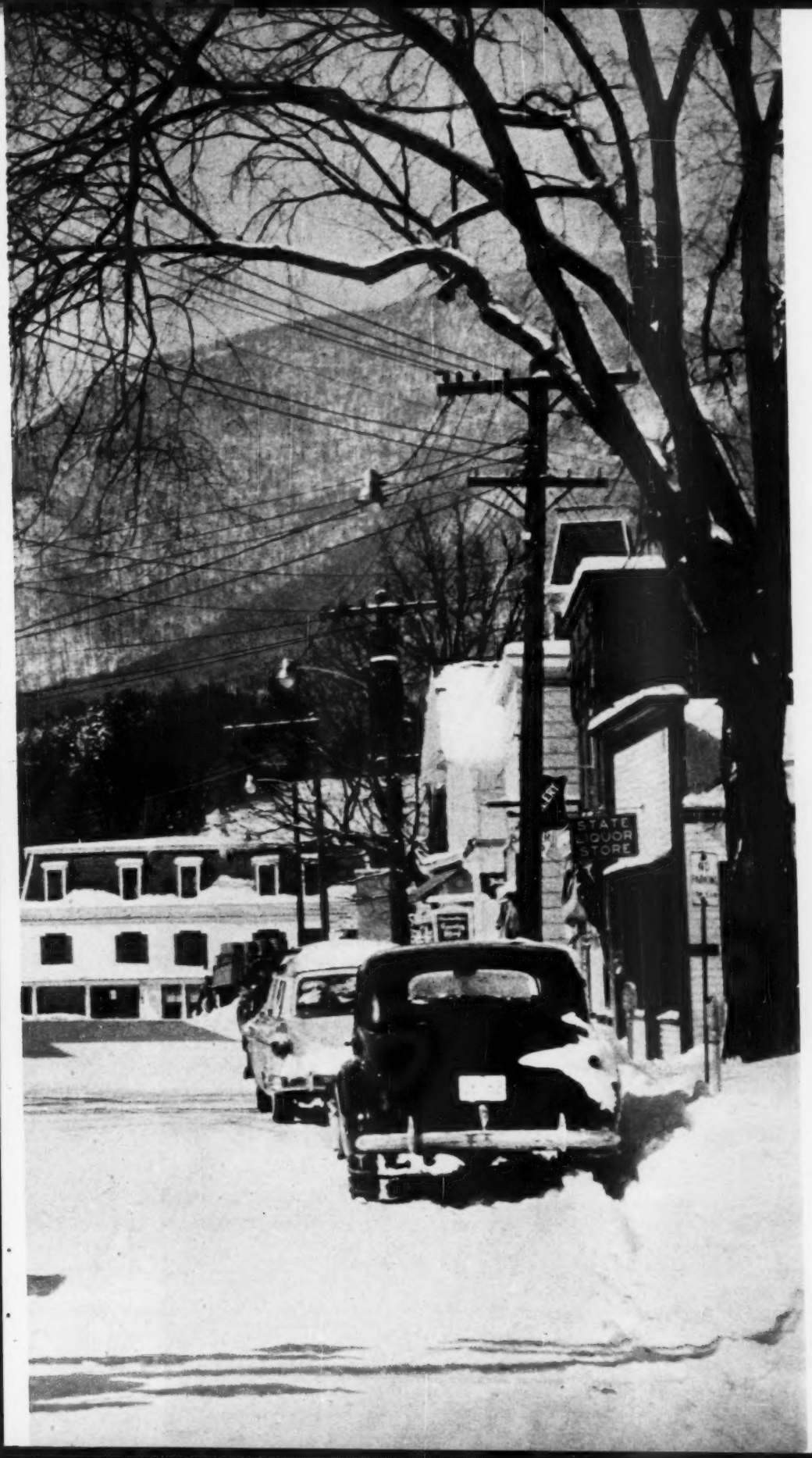
PIZZA MAKER **Al Francekevich**



FLOWERS FROM THE SHORE **Håkan Bonds,** ***Sweden***

NOCTURNE **Rosa de Loz-Biard,** ***Belgium***

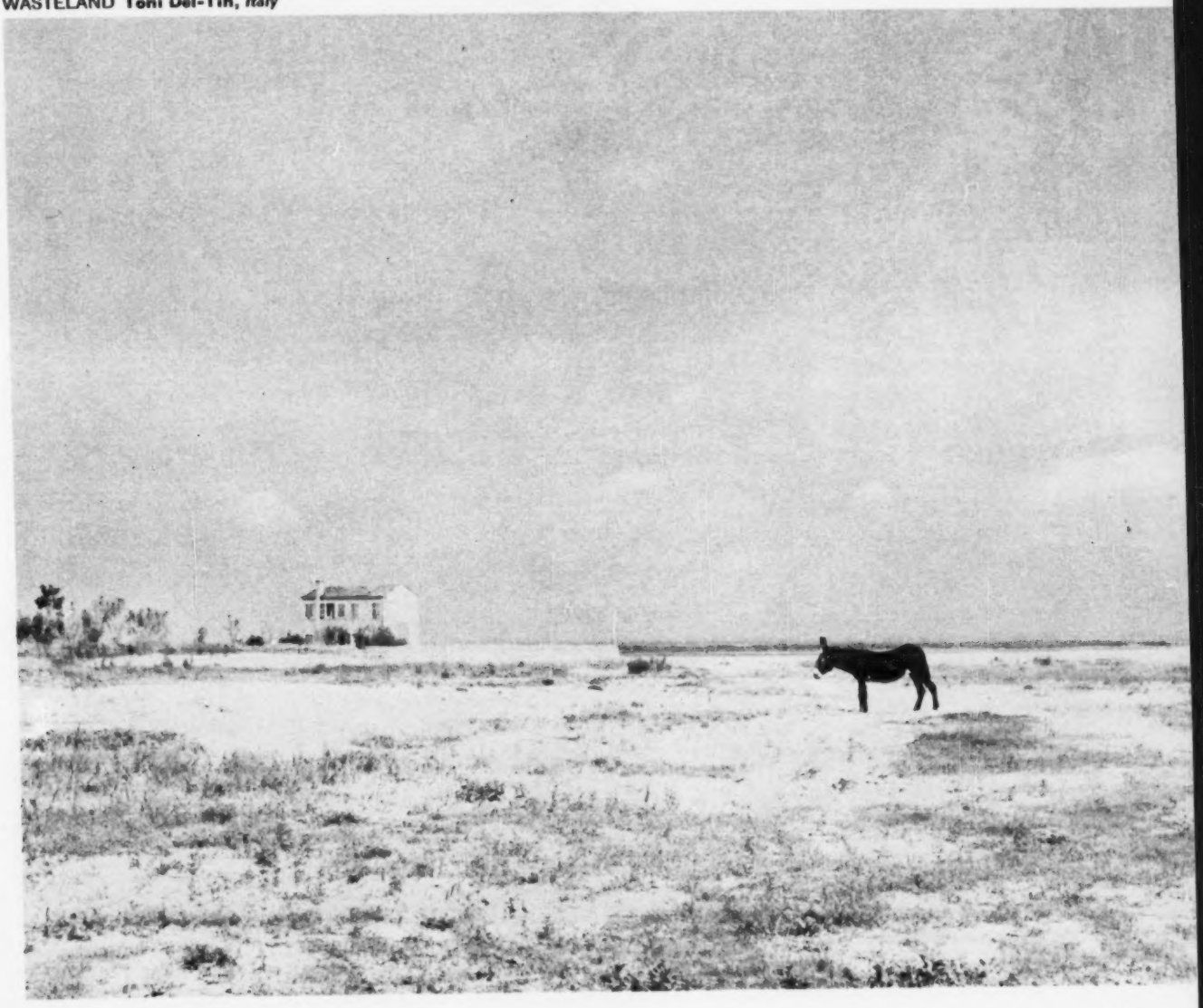
RESTAURANT
28220



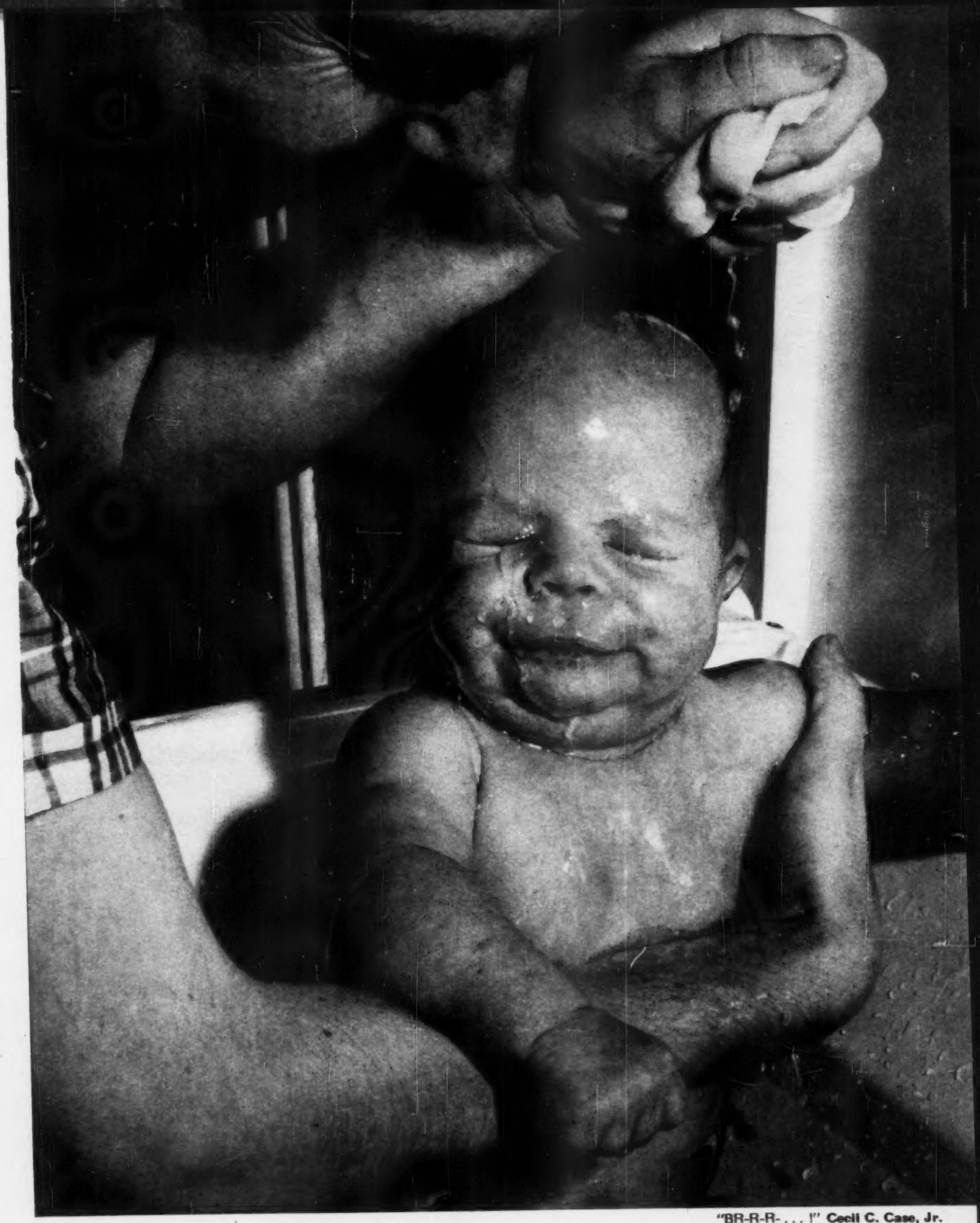
MANCHESTER, VERMONT
L. Fredric Hechenberger

MILKWEED **Errol Campbell**

WASTELAND **Toni Del-Tin,** ***Italy***



WET ROOSTER **Albert Moldvay**



"BR-R-R- . . . !" Cecil C. Case, Jr.

VENICE **Elio Ciol,** ***Italy***

STRIPED ROBE **Robert Conradt**

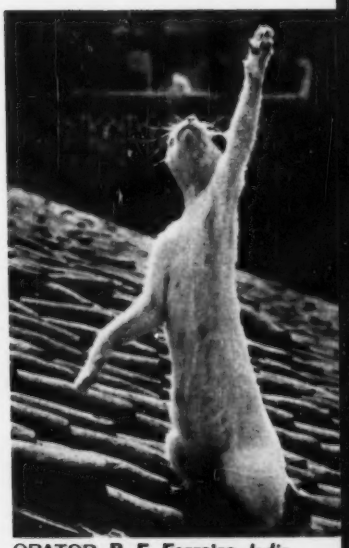
ZUGERSEE **Christiane Gallet**

MOTHER AND CHILD **Suzanne Szasz**

BARBARA **Rudi Abraham,** *Canada*

SUNDAY AFTERNOON **Sara Charnis**

SPEEDY **John German**



ORATOR **B. F. Ferreira, *India***

WHIRLYBIRD **Jay H. Saffron**

ROBERT FROST **Ray Fisher**

BOY IN TRAIN **Edward R. K. Miller,** ***Puerto Rico***

SWINGING **Bengt Gustafson, *Sweden***

SEGMENT **Frederick G. Barton**

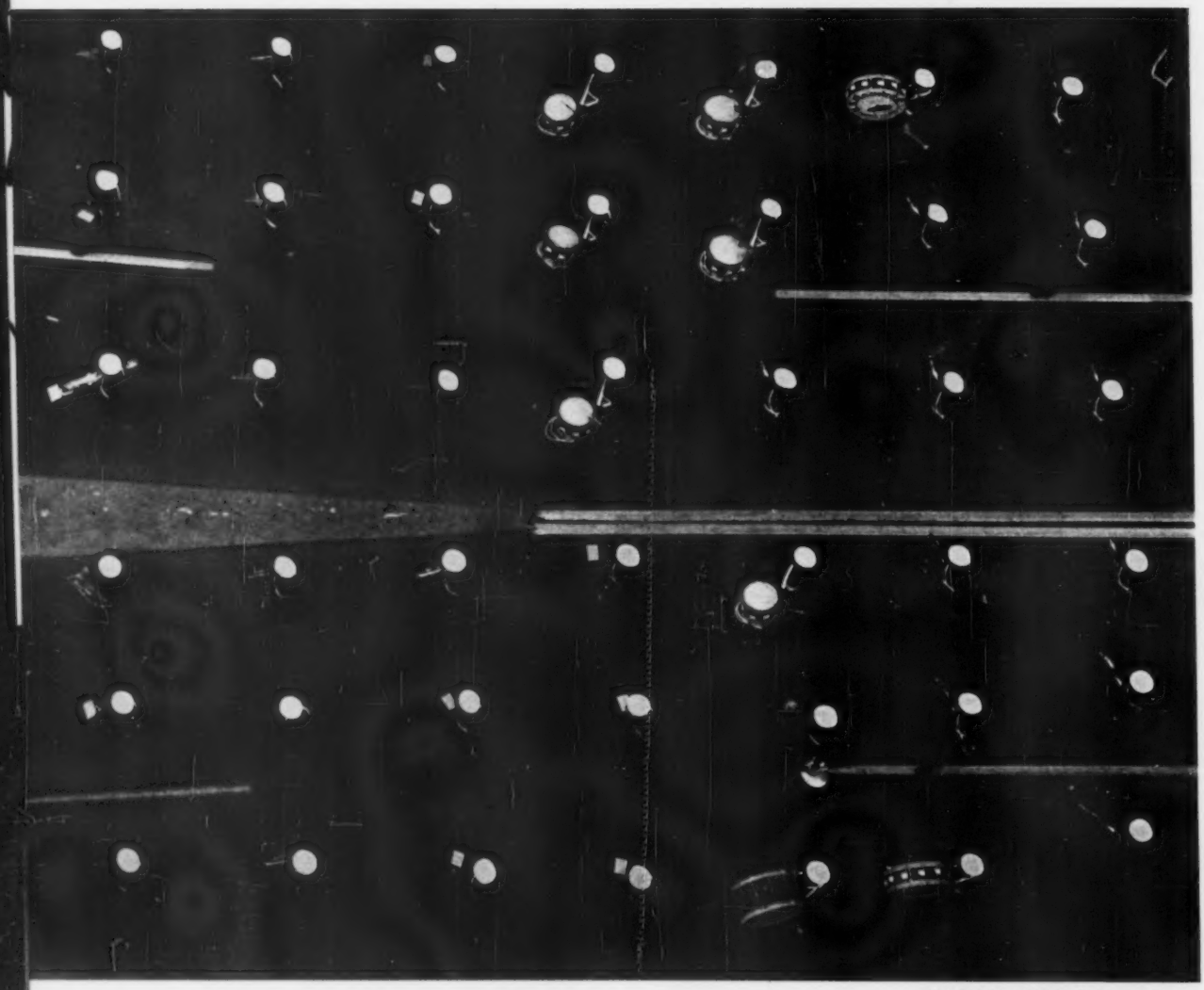
IN A STREET MIRROR **Gustaf Larsson, *Sweden***

SWEDISH YOUTH **Arne Karlsson, *Sweden***

SNOW BEAT **William. A. Barnes**

NUN **Jules L. Cahn**

"LATE AGAIN!" **Paul Schochet**



MUSICAL NOTES **Tom Nebbia**

BATTLE CRY **Paul Duckworth**

LOFT FIRE Carl Gossett

PRIZE WINNERS

IN THE POPULAR PHOTOGRAPHY 1957 INTERNATIONAL PICTURE CONTEST

COLOR

First Prize **$2,000**
U. S. Savings Bond Plus Trophy
"COFFEE BREAK" by Peter Sahula
Los Angeles, California (page 85)

Second Prize **$1,000**
U. S. Savings Bond Plus Trophy
"JAPANESE BEACH SCENE"
by A. John Bullock
New York, N. Y. (page 86)

Third Prize **$750**
U. S. Savings Bond Plus Trophy
"BEACON" by Lois T. Beers
Owego, N. Y. (page 87)

Fourth Prize **$500**
U. S. Savings Bond Plus Trophy
"PASTURE" by Velma Tueller
Salt Lake City, Utah (page 88)

Fifth Prize **$250**
U. S. Savings Bond Plus Trophy
"RED PIANO" by Morris Jaffe
New York, N. Y. (page 89)

50 Prizes U. S. Savings Bonds each **$100**

"Solarization," by Masaki Abe, Fukuoka, Japan; "Tropism," by Robert Barclay, Holland, Pa.; "Red, Hot and Cool," by H. S. Barsam, Fresno, Calif.; "Still Life," by Helmut Bauer, Bavaria, Germany; "Bouquet," by Helmut Bauer, Bavaria, Germany; "Shower Tenor," by Martin Bercu, New York City; "Still Life," by Albert F. Blake, San Jose, Calif.; "Aloft," by S. Frank Bruno, Long Beach, N. Y.; "Sunset Colors," by Ruben Campos, San Bernardino, Calif.; "Spider and Dinner," by James H. Carmichael, Augusta, Ga.

"Valley Run," by Virgil Coenen, Roseville, Calif.; "Mexican Scene," by George Cserna, New York City; "Babs," by Jacques de Pina, Chicago; "Welcome Rain," by Andre D'hont, Knokke, Belgium; "Conversation," by Aage Fermann, Oslo, Norway; "Black-eyed Susans," by Al Francekevich, Brooklyn, N. Y.; "Composition," by Arnold Friedrich, Bellville, So. Africa; "Golden Waters," by Edward A. Fronczek, L. I. City, N. Y.; "Japanese Sandwich Man," by Bob Gomel, Flushing, N. Y.; "Red Parasol," by Merton Gordon, Syracuse, N. Y.

"Image," by Gunnar Hansson, Gullanget, Sweden; "Fantail Beauty," by Yook O. Hom, Brooklyn, N. Y.; "Autumn Leaves," by Yook O. Hom, Brooklyn, N. Y.; "Low Tide," by G. Lewis Johnson, Winthrop, Maine; "Sunset," by Shizuo Kageyama, Oiwake, Japan; "The Little Squirt," by Jack B. Knudsen, Inglewood, Calif.; "Nude on Beach," by Alex Kovaleff, Paris, France; "Winter Ride," by Hugo Lundberg, Nynashamn, Sweden; "The Red Cap," by Hugo Lundberg, *(continued on page 186)*

BLACK-AND-WHITE

First Prize **$2,000**
U. S. Savings Bond Plus Trophy
"RUN FOR COVER" by Tom Nebbia
Columbia, South Carolina (page 97)

Second Prize **$1,000**
U. S. Savings Bond Plus Trophy
"THE LAMP" by Tullio Stravisi
Trieste, Italy (page 98)

Third Prize **$750**
U. S. Savings Bond Plus Trophy
"STAR FESTIVAL" by Tosimitsu Tsuzuki
Yawatahama, Shikoku, Japan (page 99)

Fourth Prize **$500**
U. S. Savings Bond Plus Trophy
"MR. PRESIDENT" by Doug Kennedy
Miami, Florida (page 100)

Fifth Prize **$250**
U. S. Savings Bond Plus Trophy
"WINTER IN VERMONT"
by L. Fredric Hechenberger
Manchester Center, Vermont (page 101)

50 Prizes U. S. Savings Bonds each **$100**

"Barbara," by Rudi Abraham, Vancouver, B. C.; "Reindeer," by Gosta Andersson, Jukkasjarvi, Sweden; "Segment," by Frederick G. Barton, Denver, Colorado; "Young Pathfinders," by Jean Boixo, Noumea, New Caledonia; "Flowers from the Shore," by Håkan Bonds, Stockholm, Sweden; "Mullein," by Allen Bryant, Parsons, Kan.; "Nun," by Jules L. Cahn, New Orleans, La.; "Milkweed," by Errol Campbell, St. Louis, Mo.; "B-r-r-r.!" by Cecil C. Case, Jr., Holts Summit, Mo.; "Sunday Afternoon," by Sara Charnis, New York City.

"Flying High," by Virgil Coenen, Roseville, Calif.; "Striped Robe," by Robert Conradt, Pasadena, Calif.; "Battle Cry," by Paul Duckworth, New York City; "Orator," by Bruno F. Ferreira, Bombay, India; "Robert Frost," by Ray Fisher, Miami, Fla.; "Photographer's Dogs," by Ray Fisher, Miami, Fla.; "Pizza Maker," by Al Francekevich, Brooklyn, N. Y.; "Coney Island," by Al Francekevich, Brooklyn, N. Y.; "Pianist," by Al Francekevich, Brooklyn, N. Y.; "Semi-Nude," by Al Francekevich, Brooklyn, N. Y.

"Zugersee," by Christiane Gallet, Boulder, Colorado; "Loft Fire," by Carl Gossett, Westbury, N. Y.; "Swinging," by Bengt Gustafson, Malmo, Sweden; "Cycle Couple," by Richard R. Hewett, Hollywood, Calif.; "The Alley," by Gerard Healy, Hoboken, N. J.; "Pals," by Martha Jaffe, New York City; "Swedish Youth," by Arne Karlsson, Karlstad, Sweden; "Expectation" by Nils Karlsson, Norr- *(continued on page 186)*

All prizes in the 1957 Contest are awarded in the form of United States Savings Bonds, Series E, and are listed here in terms of their maturity value. Winners who are not citizens of the U. S., and hence are ineligible to own these bonds, are awarded cash in the amount of the purchase price of the bonds. Each prize is accompanied by an attractive Certificate of Merit.

CHALLENGE!

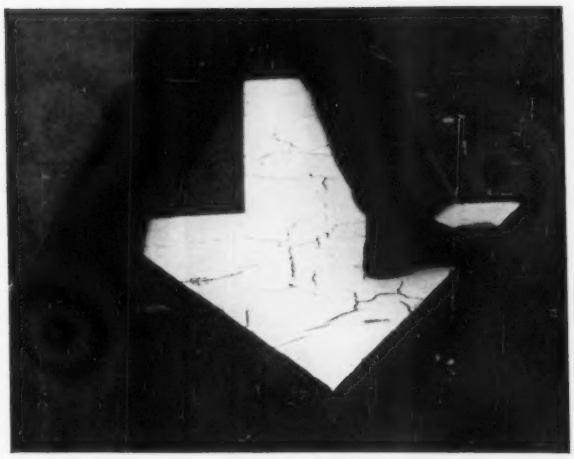
Results of Assignment **4: STREET CORNER**

Entries poured into our offices in response to this, the most popular of all the themes we have yet offered as a CHALLENGE! to our readers. After the dismal failure of the "Romance" assignment (October), we were delighted to see a strong group of contributions, ranging in subject from a quiet corner of a California town, to mud-filled intersections in the Amazon. The variety of point of view and the print quality were both heartening. But there is no need to *say* very much about these pictures. Here are some of the best. Don't you agree that you are pretty good?

HERE IS JOHN BRYSON'S ANSWER TO THE CHALLENGE

A long-focus lens enabled Bryson to compress space in depth for a "flattening" effect. He made his picture on a downtown Hollywood corner as a girl waited pensively for the light to change. Bryson's camera was a Praktina with 300-mm Kilar *f*/5.6 lens; exposure was 1/500 second at *f*/8 on Plus-X film.

AND HERE ARE READERS' "STREET CORNER" PICTURES



Bob Hollingsworth, Berkeley, Calif. spotted this bold white arrow on a corner that had little traffic, and had to wait some time for the pedestrian's feet which lend interest to the shot. He used a Rolleiflex, Tri-X film, exposure of 1/100 second, *f*/8.

Bob Hollingsworth again, this time with a strong, simple composition made in Sea Cliff, San Francisco. He shot it on an autumn day, with backlighting from a hazy sun; his camera was a Hasselblad with 150-mm Kilfitt *f*/3.5 lens; exposure, 1/50 second, *f*/22.

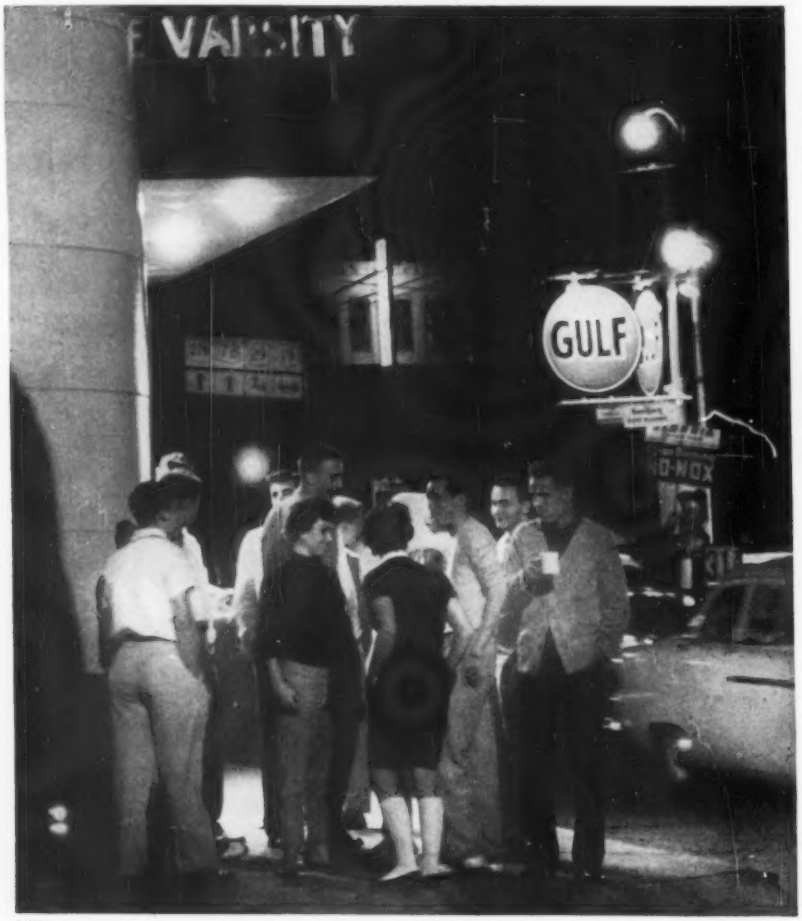
Gene Friedman, New York City, found girl sitting on curb in his own neighborhood, made shot with Leica IIIf on Plus-X at 1/100 second, *f*/5.6.

John Bass, Lancaster, Calif., used friend as model to recreate image he had seen earlier. He made picture with 4x5 Graflex, Super Panchro-Press 1/125 second at *f*/16.

Anna-Jean Cole, Tiburon, Calif., photographed a familiar corner in Sausalito under street light, using 2¼x3¼ Crown Graphic on tripod, Super Panchro-Press, 5 seconds at *f*/8.

F. B. Grunzweig, New York City, went to one of world's busiest corners for this shot in which figures are sharp, buses blurred. He used Nikon, Tri-X, medium-yellow filter, and exposure of 1/125 second at *f*/16.

Dr. W. F. Welch, Belmont, Mass., went to a less famous crossroads but turned out an equally good shot. Using a slow shutter speed, he contrasted two chatting women with a bustling throng. Rollei, 1/5 sec. at *f*/8, Super-XX.



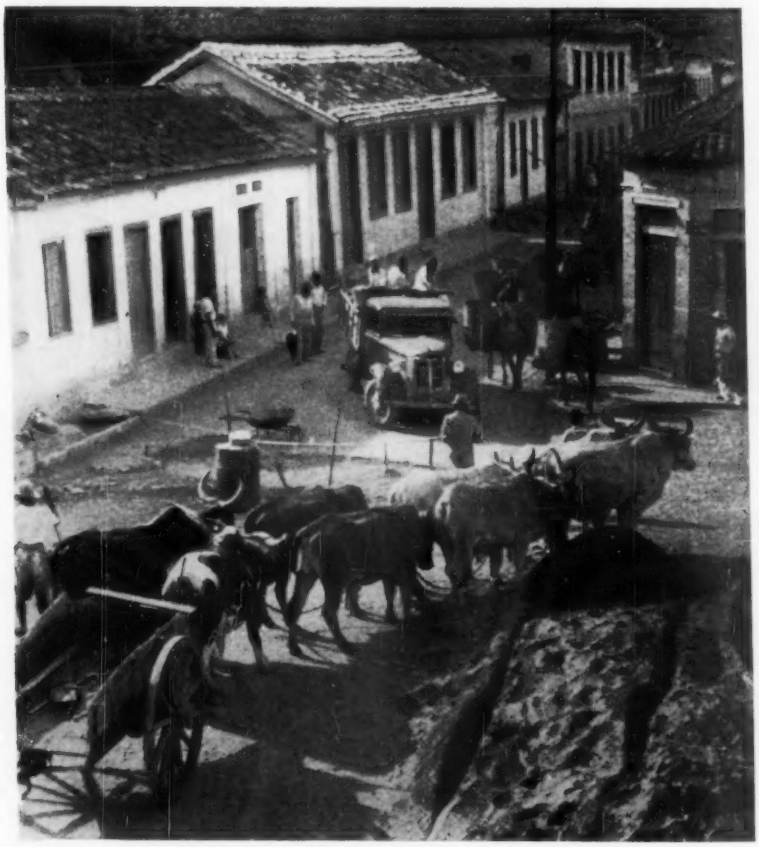
←

Bill Diehl, Jr., Atlanta, Ga., found his subject near Georgia Tech campus: students gathered before a drive-in. Under street lighting, he shot with Leica and 90-mm Elmar *f*/4 lens, on Tri-X, at 1/25 second, *f*/4.

→

Friedrich Reichardt, Zuchwil, Switzerland, discovered this traffic bottleneck in a small Brazilian village, and made his picture of cultural contrasts from a nearby window, using a Vitessa and Ansco Ultra Speed Pan; exposure 1/25 sec, *f*/5.6.

Winfield I. Parks, Jr., Providence, R. I., got a picture by combining simple subject-matter with very forceful design. These bus-waiters in Providence were photographed under very weak daylight with a Canon IV, on Tri-X, at 1/100 second, f/5.6.



MATCH YOUR SKILL WITH THE PRO ON A NEW ASSIGNMENT:

"THE RIVER"

THE PRO: ANSEL ADAMS

DEADLINE: DECEMBER 15

This month we are publishing the results of **CHALLENGE!** 4, "Street Corner." Our next **CHALLENGE!**, for which entries are now closed, will be "Party" to be published in our February issue. Now a new, exciting **CHALLENGE!** theme is open to you. The theme is "The River." The professional is the world-respected Ansel Adams of San Francisco, one of the giants of American photography.

We chose the theme, "The River," because we feel it is a subject which every photographer responds to both in terms of specific, actual images of places he knows and also because of the rather romantic, beautiful overtones of a waterway. Instructions to Adams were simply to interpret the theme as he saw fit.

Whether you live on the banks of a small river or near the shores of the Mississippi, let us see what you can do. Results will appear in our April, 1958 issue.

Please mark all prints plainly on their reverse sides with your name and address. Send them to **CHALLENGE!** POPULAR PHOTOGRAPHY, 366 Madison Avenue, New York 17, N. Y.

The
Kodak
BULLETIN

4 New Kodak

And you can see these brilliant new members of the Pony and Signet tribes at your dealer's right now.

The Kodak Pony II Camera is priced low—only $26.75 for a camera that has all the *essential* controls you need for color work. Lens is Lumenized, well color-corrected, and fast enough (*f*/3.9) for normal daylight or flash use. The camera accepts direct-fitting Kodalite Flasholder and is synchronized for Class F and M flash lamps. The shutter speed is fixed. You compute exposures quickly with EVS cards—focus on footage scale or by zones ("close-ups," "groups," "scenes").

The Kodak Pony IV Camera gives you an *f*/3.5 Kodak Anastar Lens, 44mm, EVS settings from 4.5 to 17, and a shutter with speeds from 1/30 to 1/250 second, plus B. Direct-fitting Kodalite Flasholder is synchronized for 1/30 Class M, 1/30 and 1/60 Class F, all speeds with Class X. In addition to zone focusing and footage scale markings there's a depth-of-field scale. Yet the Pony IV is still only $39.95.

Both of the new Kodak Pony cameras give you large optical finders, modern EVS settings, zone focusing and footage scale. Both accept direct-fitting flasholder. Both have no-thread film loading, double-exposure prevention, and a set of EVS cards.

The Kodak Signet 30 Camera is ideal for available-light work, color indoors or out. Has new *f*/2.8 lens. Automatic leader wind-off helps you load film fast. Single-stroke thumb-lever winds film, cocks shutter. Direct-fitting flasholder fastens securely on camera. Has 8-speed shutter, click stops. $55.00.

The Kodak Signet 50 Camera has an accurate built-in exposure meter. And it comes with direct-fitting Kodalite Super-M 4 Flasholder, with 3″ and 4″ reflectors for M-2 and No. 5 flash lamps. The built-in meter reads in EVS numbers. The lens is the same brilliant *f*/2.8 as on the Signet 30. The Signet 50, meter, flasholder and all, is just $82.50.

Both of the new Kodak Signet cameras have fast f/2.8 Kodak Ektanar Lens, projected frame finders, automatic leader wind-off, and single-stroke thumb-lever wind. You have EVS settings from 4 to 17, shutter speeds from 1/4 to 1/250 second, zone focusing, footage scale, and depth-of-field calculators.

Miniatures

Four (4) brand-new miniatures by Kodak.

We're excited about them.

We think you will be, too.

You'll see them at your dealer's, first chance you get. Meantime, here's the story in words.

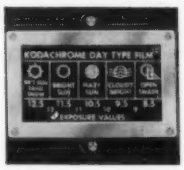
Let's talk Signet Cameras . . .

The moment you snap open the back of a Kodak Signet 30 Camera the fun begins. Loading is a quick, simple, no-thread proposition. Automatic leader wind-off, plus a single-stroke thumb-lever advance, leaves you ready to shoot in less time than it takes to tell it.

The Signet 30 has an *f*/2.8 Kodak Ektanar Lens. This is a 44mm, 3-element formula that gives you the wide field of coverage, and the extra depth of field you want for available-light work or shooting color under off-beat conditions.

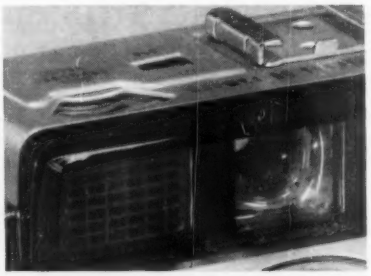
Look through the *projected frame finder*. You'll see parallax markings to guide you close up. And you'll see a signal to advance this film, if you've forgotten to wind. And there's a double-exposure preventer, too.

The Signet 30 comes with a set of seven EVS cards to help you determine daylight and flash exposures quickly and correctly. EVS, of course, stands for Exposure Value System. In practically no time at all it has become the standard for exposure calculation. And, if you want flash, there's provision for a direct-fitting Kodalite Flasholder. Very neat.



And the Signet 50

The Kodak Signet 50 has everything the 30 has, *plus* direct-fitting Kodalite Super-M 4 Flasholder and accurate built-in exposure meter which reads in EVS numbers.



Scratch one cult . . . Over to a new idea . . . It's in the cards

Maybe you belonged to that fanatical little band of cultists who founded and fought for the miniature camera.

Well, you're a hero.

But . . . your cult is dead.

It's dead because everybody now agrees that you were right. And when *that* happens—a cult evaporates and becomes the happy possession of all.

The miniature has, pardon the phrase, what it takes. For color, for available-light work, for uncanny depth of field, for convenience and for versatility, it is a remarkable photo-optical achievement.

And Kodak herewith announces four (4) brand-new miniatures—two new Pony cameras and two new Signets. You can read about them here and elsewhere, but until you actually look them over, handle and heft them, the full story will elude you. So, go call on that Kodak dealer of yours.

It's in the cards. EVS cards, that is. EVS, of course, means Exposure Value System—and the little EVS cards that come with Kodak's new miniatures (and fit right on the cameras) are the neatest means we know for putting this new exposure system to work.

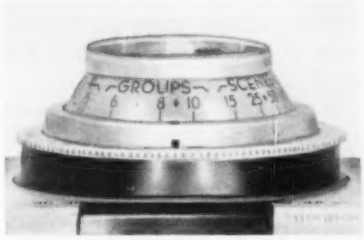
These little cards (exclusively Kodak's, at the moment) put the determination of correct exposure on a rational basis. No black magic. No razzle-dazzle. Whether you work with a meter built in the camera—or slung around your neck—or merely leer at the sun, the EVS cards simply do the calculations for you, offer you choices in terms of what *you* want to do, and keep things neat and in order.

As we said, your dealer is the boy to give you the full fill-in.

The focusing arrangement on both the Signet 30 and 50 is interesting and practical. First of all, with the 44mm lens, you have great depth of field. To focus you make quick and easy settings by means of zones—"groups," "close-ups," and "scenes." When you want to be more precise, you have a footage scale and a depth-of-field calculator to aid you.

Now about the Ponys

The Kodak Pony II Camera is the answer to a budding color-slide maker's dreams. Simple enough for beginners, it still has the controls that the expert demands for good color work. And its modest price puts it in range of almost any photographic budget—just $26.75.



The lens on the Pony II is an *f*/3.9 Kodak Anastar, Lumenized, color-corrected, sharp. The shutter is preset, with properly related EVS numbers to determine the aperture.

You get the seven EVS cards and the same convenient zone focusing and footage scale as on the Signets.

There's quick, no-thread film loading, a bright, accurate optical finder, double-exposure prevention, and provision for direct-fitting Kodalite Flasholder.

The Kodak Pony IV Camera has an *f*/3.5 Anastar Lens. EVS settings from 4.5 to 17; shutter speeds 1/30 to 1/250 second, and B. And you get a depth-of-field scale, as well as zone focusing and footage scales.

Whether you want the economy of the Pony II, or the added flexibility of the Pony IV, you're getting true Kodak quality.

See the two new Signet cameras, the two new Pony cameras, at your Kodak dealer's soon. One will fit your needs and your budget. (Christmas approaches by leaps and bounds. So you might try marking this ad with appropriate hints; then leave it where the family will see.)

Prices are list, include Federal Tax, and are subject to change without notice.

Kodak
TRADE MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

The Kodak BULLETIN

Gifts &

You, of all people, know why Kodak gifts say: "Open me first"

Christmas morning (or is it Christmas Eve in your house?) is filled with fleeting moments to be treasured. Moments that melt into the past *in the twinkling of a grateful glance.*

Then, all too soon, the new bicycle is old. Baby's first real doll grows battered and worn.

But you're a photographer. You know how to keep Christmas in the pictures you make as the gifts are being opened.

If there's a new Kodak camera for any of your tribe this Christmas, see that it's out front—ready to be opened and used as Christmas unfolds. Write your own Christmas carol in pictures.

Match 'em

You know cameras. You know they have personalities, capabilities, qualities—very much as people do.

So when you give, or help someone select a camera, you try to match personalities. For example—there's the extrovert who cares nothing about photography, but who rides his hobby hard—sport car rallying, perhaps, or raising cocker spaniels, or mountain climbing.

Or the gentle soul who loves his or her garden just as much in December as in May.

Then there's the horizon-bound traveler.

Or the dyed-in-the-wool camera fan.

So, how do you do your camera-matching? Easy!

Kodak makes a full line of cameras, from simple to complex, cameras that range in cost from a few dollars to many, cameras that appeal to all sorts of tastes and personal picture-making desires.

The kids, bless 'em

Boys like cameras with plenty of visible and mechanical controls.

Girls like cameras for what they do—and the less machinery the better.

Thus, a boy will grin all over when he opens up a brand-new Brownie Bull's-Eye Camera. It feels right. And there are plenty of things on it to please his sense of mechanical mastery. Takes good, big pictures in black-and-white or in color with Kodacolor Film. Its price is $15.00. In an Outfit, with flash and all, it's $20.95.

A girl will delight in the no-monkey-business simplicity of the Brownie Hawk-eye Camera. (Confidentially, the Hawk-eye is a remarkable picture maker. Try it yourself!) The price is remarkable, too. $7.95 for the camera alone, or $15.25 in an outfit with flasholder, bulbs, and film.

Then there are the practically classic Kodak Duaflex Cameras. Their big-picture preview finders make picture taking

wishes

a vivid experience; and the results they get are real eye openers. There's the fixed-focus Kodet model at $17.95 for the camera alone, or $25.25 in a let's-go kit. The Kodar model has an *f*/8 lens, with adjustable aperture and focus. Camera, $28.50; complete Outfit, $38.75.

If your Younger Generation is color-slide conscious, the new Kodak Pony II Camera is an inspired choice. For all the details on this new miniature, see the announcement of 4 New Kodak Miniatures in this issue.

Finally, if your youngsters want to meet hypo on even terms, there's no better introduction than by means of the Kodak Photo-Hobby Outfits. There's one for just $10.75, another for $18.25. With their own equipment, maybe the kids will leave yours alone.

Their elders, nonphotographic type

Cameras and the things to go with them are among those rare gifts which, when selected with care, please almost anyone of any age.

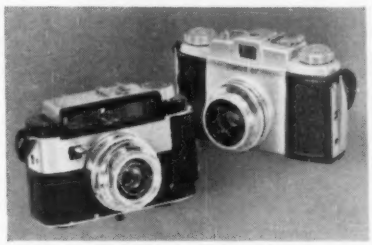
The nonphotographic hobbyist on your list will like a Kodak Starflash or Kodak Starflex Outfit the moment he gets it. With these cameras, technique is strictly extracurricular—the picture's the thing. But, for all their simplicity, these push-the-button cameras make really excellent *color slides* (on Kodak Ektachrome Film, 127), *color snapshots* (on Kodacolor Film, 127), and *black-and-whites* (on Kodak Verichrome Pan Film, 127). Your cost, $8.95 for the Starflash Camera, $16.50 for the Starflex Outfit. Swell for *women* who don't like "all those gadgets" too.

Parents get a real kick out of seeing the kids in *3-D and color*. So a Kodak Stereo Outfit is tremendously exciting. It includes the handsome Kodak Stereo Camera, Kodaslide Stereo Viewer I, and instruction book, for $99.50.

For uncomplicated movie-making we suggest the wonderfully effective Brownie Movie Camera Kit, *f*/1.9, 8mm. It has the Brownie Movie Camera, field case, and Cine-Kodak Folding Movie Light with four reflector flood lamps. $71.45. A simple dial on the camera's front shows unmistakably what setting to use for what light condition. Actually, movie-making is about as easy as using binoculars—and what you see you keep.

Color—color—color

We yield to absolutely no one in our respect for black-and-white photography. Someday we shall succeed in making as beautiful a negative and as rich a print as we'd like. But, meantime, *color* is an enchantress.



The new Kodak Signet Cameras, 30 and 50, are made to order for color. The Signet 30 is available with or without flasholder. The 50 comes with both flasholder and built-in exposure meter, which makes it quite a de luxe gift. And don't forget the new Kodak Pony IV Camera—a fine gift alone, or in Outfit version (with slide viewer)—or a Color-Slide Outfit with Kodak 300 Projector. There's more about these cameras in the announcement ad we mentioned before. Interesting reading.

Now, about you!

You're interested primarily in Christmas shopping for your nearest and dearest. But, let's face it—in all our Christmas shopping we find so many wonderful things *we'd* like to have, such as the Signet 50 Camera.

Or, up on Cloud 14, the fabulous Kodak Retina IIIc Outfit which is enough to make anyone gasp on Christmas morning—IIIc Camera (*f*/2 normal lens,

built-in meter, 10-speed shutter, and all), wide-angle lens component, telephoto lens component, field case, optical finder for wide-angle and telephoto, all packaged in a beautiful presentation case that converts to a slide file, plus a rich harness-leather contour bag. How much? $394.

We almost forgot one of the best outfits of all—the Kodak Signet 40 Color-Slide Outfit. It includes the *f*/3.5 Kodak Signet 40 Camera, Kodak 300 Projector, and everything but the applause you'll reap after your first show. $138.50 complete.

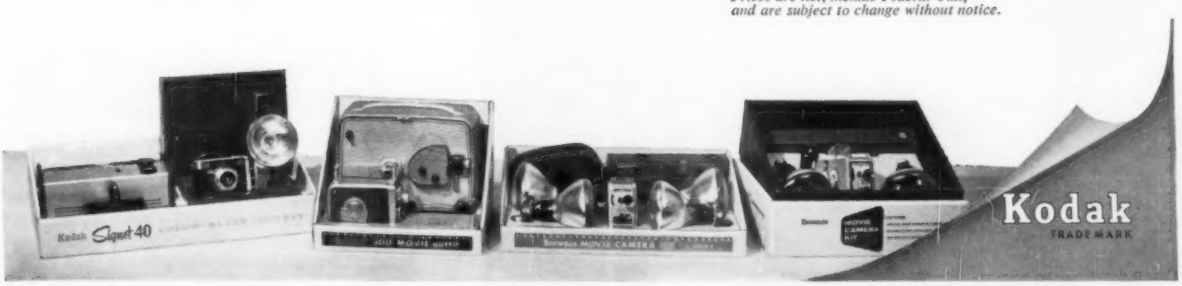
Or, if you've had a yen to make movies, another terrific outfit is the Brownie 300 Movie Outfit. $104.70 gives you the works—Brownie Movie Camera, Brownie 300 Movie Projector, and preview screen.

The Kodak Rotary Flasholder is a swell stocking-filler, and all it costs is $10.95. Frankly we think it's the biggest advance in flash photography since the "internal combustion" bulb!

See your Kodak dealer's outfits soon. Could be, you'll wrap up a good bit of your Christmas shopping right there.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Prices are list, include Federal Tax, and are subject to change without notice.



A new creative idea for your movies: try a

SINGLE-

THERE comes a time in the life of every serious amateur movie maker when he decides to use his motion picture equipment to *create* rather than just to record. Using the camera only to record the son's birthday party or daughter's wedding begins to seem a limited horizon for one's hobby. When that time comes, why not try a single-subject film? The result is likely to appear much more interesting and professional than any attempt to film a dramatic plot with inexperienced actors. Examining a single subject creatively, by means of the camera, the amateur can still include family and friends as actors in the project and come up with professional results.

The choice of a subject is limited only by the imagination of the film maker and the availability of the subject matter. Rain, fire, shadows, anything which can be explored visually from many different angles will do.

There are three major types of single subject films:

1. *Examination of a specific subject over a period of time.* For example, the subject could be a particular child's rubber ball. The film could follow the various things that happen to it in a day's time.

2. *Examination of a particular event which simultaneously affects the lives of many different people.* For example, you could make a film about a summer storm. The film could cover the approach of the storm, the storm itself and the aftermath. A simple sort of characterization is achieved by pointing up the different reactions of many different people to the same thing.

3. *Examination of many different forms of the same subject.* This type of film can be somewhat abstract and impressionistic, based on momentary observations and images. On this page are reproduced a number of stills from such a film. It was shot by Herb Giles on the subject of "water". In this film Herb examines all the aspects of the theme which appear on a particular warm summer day. Actually, as in the case of all these types of film, the shooting can take place over a period of many such days. Notice the many directions from which Giles has approached his subject. The summer rainstorm, the tears of the little boy, the ice

SUBJECT FILM

and soda water for the drink are all aspects of the main subject, given additional unity by the fact that he has limited his examination to a specific period of time.

Part of the challenge of making such a film is to relate the shots to one another in a smooth and logical continuity. It is not enough that the entire film be about aspects of the same subject; there must also be individual relationships between shots and sequences. It is very important to work out these relationships in advance or there is danger of the film ending up a disconnected series of apparently haphazard shots. These linking relationships can be of three major types:

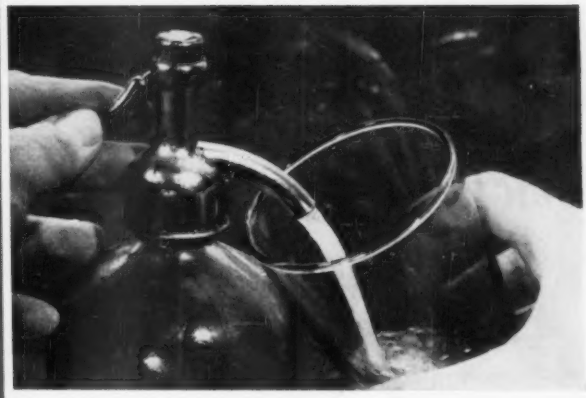
1. *Content relationships.* The examination of one aspect of the subject suggests and logically leads to the examination of another aspect of the same subject. For example, the little girl eating the ice cream suggests a content link with another type of ice and refreshment. Thus we go directly to the ice cubes in the bucket and the stream of soda into the glass.

2. *Formal relationships.* The composition, color, or other formal aspect of a shot leads to another shot with similar form. For example, the stream of soda water into the glass provides a formal link to the stream of water into the baby's bath (another use of water on a warm summer day).

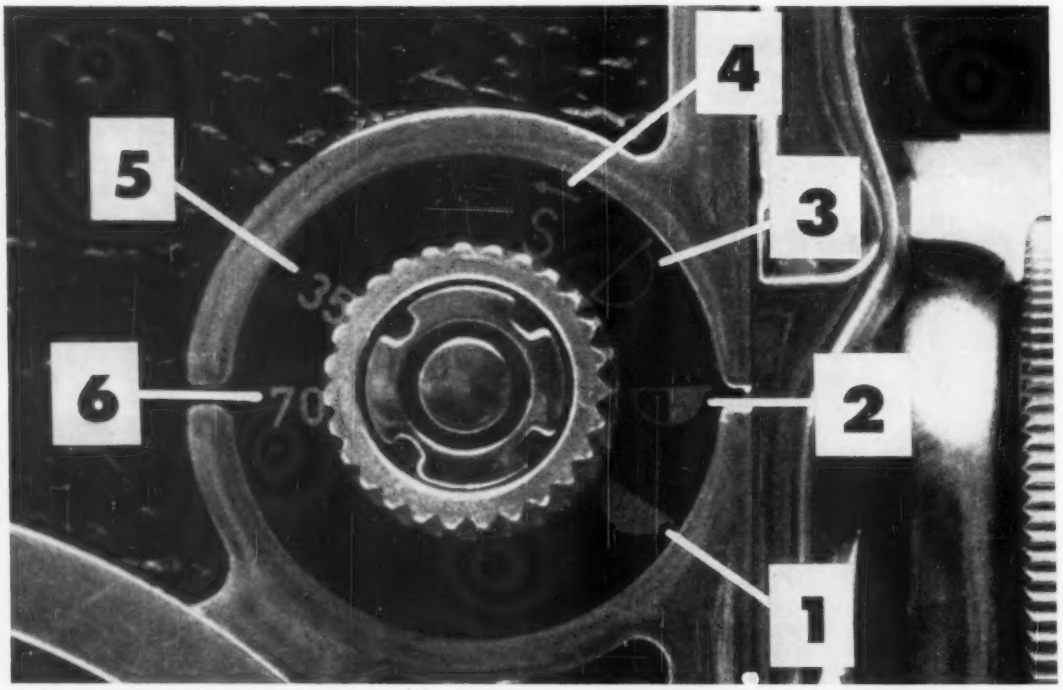
3. *Form and content relationships.* If two shots can be related both in form and content then the strongest type of continuity link exists between them. For example, there is a form and content link between the children playing in the hydrant spray and the little boy playing with the water fountain. The activity depicted in both shots is similar and also the compositional form of the water sprays.

One of the most satisfying aspects of making a single subject film is that it allows you maximum freedom to use your imagination. There are no hard and fast rules to follow. The only important factor is your own creativity.

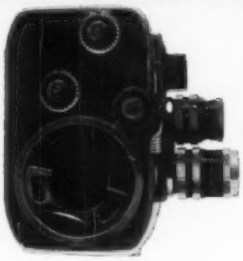
Why not *create* with your movie equipment and try a single subject film? It will take some planning and work but you may find it the most satisfying motion picture you have ever made.—▶

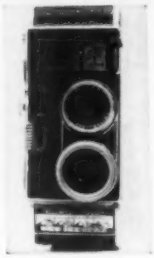


Photographs by Herb Giles



Variable-shutter dial has easy-to-read indications for **1** open, **2** half open, **3** closed. Camera stops when dial is turned to S **4** even though the motor is locked on continuous-run. Shutter speeds of 1/35 second (when shutter is open) **5** and 1/70 second (when it is half open) **6** are indicated on the opposite side of the variable-shutter dial. Fade produced by B-8 variable shutter is shown on strip of 8-mm film (left).





Photographs by Harvey Sharman

Bolex B-8 VS retains appearance of original B-8 but with addition of variable-shutter dial.

New 8-mm camera with

VARIABLE SHUTTER

Professional feature is offered to amateur movie makers in latest model Bolex B-8

The variable shutter, one of the professional movie-maker's most useful tools, has now been added to an 8-mm movie camera. The new Bolex B-8 *VS* ($134.50 with 12.5-mm Yvar *f*/2.5 lens) gives the advanced 8-mm photographer increased versatility at a cost of only $15 over a B-8 without the variable shutter.

The only physical change in the new model B-8 is a convenient dial on the right side of the camera in the position formerly occupied by an engraved shutter-speed guide. This dial provides a simple but effective control for opening and closing the variable shutter and in addition acts as a motor switch when the shutter is completely closed. In this way the entire camera operation can be controlled by one variable-shutter dial.

The variable shutter resembles a small disk which has been cut in two and then joined together at the center. As one of the halves is turned (by means of the dial) it produces an opening which can be varied.

The most obvious use of the variable shutter is for the production of fade-in and fade-out effects at the beginning and end of scenes. The fades produced are excellent and are comparable, in every way, to the laboratory produced professional effect.

There are other, equally useful, applications of this variable shutter. It is possible, for the first time in an 8-mm camera, to get a faster shutter speed without changing the speed of the camera. Thus fast sporting events, and other subjects where the action would blur at the normal shutter speed of 1/35 of a second, can be covered with greatly improved photographic results. Another important use for the variable shutter is as a depth-of-field control. To throw an unwanted background out of focus, the operator can open the lens all the way (reducing depth of field) and then close down the shutter to compensate for the large opening, just as is done in still photography. A final advantage of the variable shutter is the elimination of neutral-density filters when shooting fast film in daylight. To decrease the light the photographer decreases the shutter angle.

In addition to the variable shutter, the Bolex B-8 *VS* retains all the features of its predecessor, the B-8.—*Charles Reynolds*

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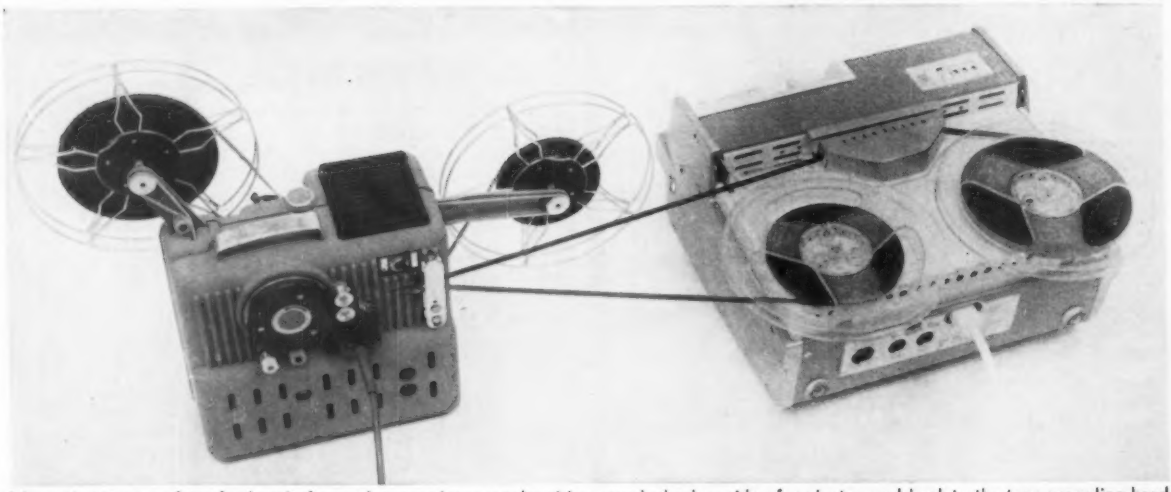
New Eumig P-8 Imperial projector features

BUILT-IN SYNCHRONIZER

for tape recorder



Magnetic tape runs from feed reel of recorder, over large synchronizing sound wheel on side of projector, and back to the tape recording head.

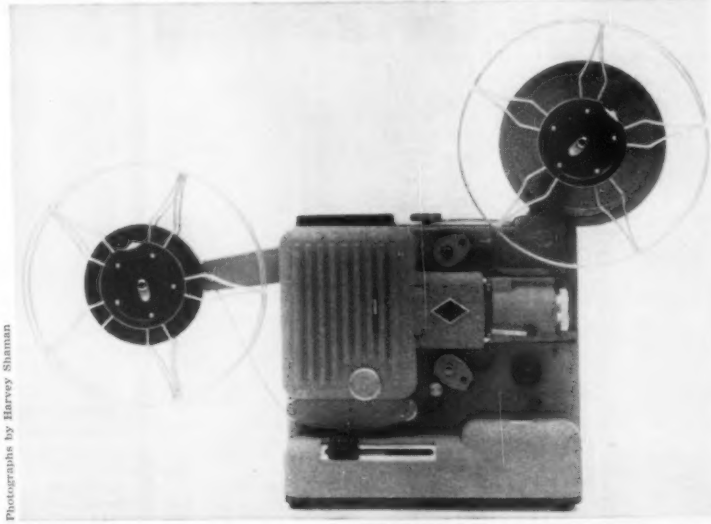
A NEW import from Austria, the Eumig P-8 Imperial Projector ($129.95), brings synchronized sound movies within the reach of most 8-mm home-movie makers. The projector allows the movie maker to add sound to his movies, using any tape recorder.

Operation is extremely simple. The P-8 Imperial is set up in front of the tape recorder. Film is threaded through the projector in the usual manner. Tape is then led from the feed reel of the tape recorder over a synchronizing sound wheel on the side of the projector and back to the recording head of the tape recorder. As the tape passes over this wheel it automatically regulates the speed of the projector. When using this synchronized sound, the projector is automatically turned on and off by the tape recorder. The only direct connection between the recorder and projector is the tape which runs over the synchronizing wheel. The P-8 Imperial will work with any tape recorder having a speed of 3¾ inches-per-second; simple sync marks on the tape and film allow for repeated showings with very good synchronization.

In addition to the synchronous tape feature, the Imperial is also an exceptionally engineered silent projector. It is lightweight, very compact, and the cost is lower than that of many comparable projectors without the tape unit.

The optical system of the projector uses an f/1.4 lens and a low voltage lamp which gives bright illumination with minimum

(*Continued on page* 199)



Photographs by Harvey Shaman

Projector (above) is designed for easy threading. Sliding knob on base regulates projection speed to eliminate flicker, and knobs on lamp housing adjust lamp for maximum illumination. When projector body is opened (right) the reel arms fold inside for easy transporting. (It is not necessary to disconnect any of the springs to fold the arms.) When the projector is closed, the sound side of the machine is automatically connected to the picture side. For showing films without synchronized sound, the connection between the film and tape units of the projector can be easily disengaged.

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Technical Data On The Contest-Winning Pictures

First Prize—Color

PAGE 85 First award in color was won by Peter Sahula, Los Angeles, for his photograph depicting a "coffee break" during a busy day. The shot was made in a paint shop in Los Angeles as part of an advertising-photography class assignment from the Art Center School, where Sahula was studying. Camera used was a 4x5 Pacemaker Crown Graphic with 127-mm Extar f/4.7 lens. Exposure, on Ektachrome Daylight Type film, was 1/2 second at f/5.6, utilizing daylight through a skylight.

Second Prize—Color

PAGE 86 A. John Bullock, Jr., of New York City, was awarded second prize in the color division for his interesting presentation of a scene at Endoshima Beach, in Japan. Stationed near Tokyo during his service with the United States Army, Bullock was on a weekend pass and had gone to the beach in search of picture material. This scene appealed to him and he recorded it with a Canon IV SB and 135-mm Canon f/3.5 lens. Exposure was 1/100 second at f/11 on Anscochrome, utilizing existing daylight. Bullock developed the roll of film in Japan, using an Ansco developing kit.

Third Prize—Color

PAGE 87 Her photograph of an evening scene at York Beach, Maine, won third prize for Lois T. Beers, Owego, N. Y. The sun had just set, light was fading rapidly, and the moon was beginning to illumine the sky, accenting the few scattered clouds. The beacon in Nubble Lighthouse had just been turned on, and Miss Beers hurried to capture the quiet beauty of the scene on Kodachrome, using an Exakta VX with 50-mm Tessar f/2.8 lens. Exposure was 1/5 second at f/3.5, by existing light. Camera was tripod-mounted.

Fourth Prize—Color

PAGE 88 Fourth prize in the color division went to Velma Tueller, Salt Lake City, Utah, for her unusual portrayal of a pastoral subject. "The mountain behind the trees was in shadow, and this aspect, combined with side-lighting on the trees, gave the view an unearthly and interesting quality," says Mrs. Tueller, who made the picture in Heber Valley, Utah, using an Exakta VX equipped with 4-in. Elgeet Mini-Tel f/4.5 lens, exposing Kodachrome for 1/25 second at f/9, by existing daylight.

Fifth Prize—Color

PAGE 89 Winner of fifth prize in color is Morris Jaffe, New York City, for his impromptu photograph of a small boy with hands poised directly over the keys of a piano. On a visit to some friends, Jaffe was impressed by the ingenious and vigorous use they had made of color in their home. He posed his host's little boy at the piano for several pictures, then quietly made this unposed shot. His camera was a Nikon S-2 with 50-mm Nikkor f/1.4 lens, exposure was 1/8 second at f/4.5 on Anscochrome, and lighting was available daylight through windows of room.

First Prize—Black-and-White

PAGE 97 Top award in the black-and-white division went to Tom Nebbia, Columbia, S. C., for his unusual photograph made near a country road between Columbia and Georgetown. An approaching storm accented by contrast the light area of a clearing beyond the huge oak trees. A little boy was about to run home, down the path to the clearing. "I visualized a picture," says Nebbia, "and the child looked so tiny, dwarfed by the giant trees, that I pulled off my shoes and asked him to carry one in each hand as he ran. I made the shot as he neared the clearing." Nebbia's camera was a 4x5 Pacemaker Graphic with 135-mm Optar f/4.7 lens; exposure was 1/200 second at f/11 on Royal Pan, by existing daylight.

Second Prize—Black-and-White

PAGE 98 Tullio Stravisi, Trieste, Italy, won second award in black-and-white for his beautifully devised photographic study emphasizing delicacy of curve and line. Stravisi used a Rolleiflex with 75-mm Tessar f/3.5 lens for his prize-winning shot, exposing Ilford FP-3 for 1/30 second at f/5.6. Camera was hand-held and lighting was supplied by two floodlamps—one a part of the picture, other for shadow detail.

Third Prize—Black-and-White

PAGE 99 At his home in Yawatahama, on the island of Shikoku, Japan, Tosimitsu Tsuzuki made this photograph for which he was awarded third prize in black-and-white. The child is his daughter, and the house was decorated for the Japanese *Tanabata* (Star Festival.) The picture was made with a Mamiyaflex equipped with 75-mm Sekor f/3.5 lens; exposure was 1/50 second at f/5.6 on Neopan SS, using existing daylight.

Fourth Prize—Black-and-White

PAGE 100 Winner of fourth prize in this division is Doug Kennedy, Miami, Fla., for a newsshot of President Eisenhower, made in Detroit. Kennedy had selected a point along the line of march where a huge American flag on one of the buildings would provide the background he wanted. As the President's car approached, Kennedy focused on the area, then shouted to the President to wave—he did, and Kennedy got the picture with a 4x5 Pacemaker Speed Graphic and 135-mm Optar f/4.7 lens. Exposure was 1/100 second at f/11 on Superpan Press, using one No. 5 flashbulb and existing daylight.

Fifth Prize—Black-and-White

PAGE 101 His photograph of a deserted and snow-covered small house in Peru, Vt., won fifth award in black-and-white for L. Fredric Hechenberger, of Manchester Center, Vt. On his way to and from work, Hechenberger had driven past the house a number of times and had been planning to photograph it. One morning, after a heavy blizzard, the abandoned house in its cloak of new snow presented a picture that he felt he must have, so he made this shot, using a Rolleiflex with 75-mm Tessar f/3.5 lens. Exposure was 1/100 second at f/8, on Super-XX, by overcast daylight.

PAGE 90 His idea and method of making his prize-winning picture are described by H. S. Barsam, Fresno, Calif., as follows: "I wanted to express pictorially the feeling and mood of a jazz musician 'real gone' in his music. I made a shot on Anscochrome, using a Hasselblad F 1000 with 80-mm Tessar f/2.8 lens, exposing 1/10 second at f/22. Lights were two No. 2 floods, with red cellophane over the main light and blue cellophane over the light used for fill-in. Next, I made a contact negative on Isopan sheet film, somewhat underexposed, and bound it with the color positive—slightly offset for bas-relief. Then I photographed this 'sandwich' on Ektachrome, exposing for 15 seconds at f/8 and using a 135-mm Sonnar lens on my Hasselblad, and bellows extension. Lighting was a light-box with fluorescent tube."

Alex Kovaleff, Paris, France, photographed this graceful nude on the beach at Port Cros, on an island resort in the Mediterranean. Kovaleff, an artist, endeavors to compose his photographs as though they were paintings, sketching his general idea on paper before arranging a model's pose. He used a Retina I camera, with 50-mm Xenar f/3.5 lens. Film

was Kodachrome, and exposure 1/50 second at f/8, in sunny daylight.

A pleasing combination of color contrast and design is presented in this shot by Wim Pin, Curaçao, Netherlands W. I. Pin planned for a background of solid black, to be emphasized by the cool yellow tones of china and lunch cloth. For added contrast and vertical lines, he placed a blue, dull-textured panel upright at side. Pin's camera was a Leica M-3 with 135-mm Hektor f/4.5 lens (short mount on bellows) and exposure was 1 second at f/22, on Kodachrome, using three floodlamps.

"This picture wasn't an easy one to make," says Jack B. Knudsen, Inglewood, Calif., "but it was a challenge and I enjoyed it." Here's how he did it. *First exposure:* When loading his camera he made guide notches on the film to insure exact placement of second set of exposures. He partly burned a cardboard mount to show charred areas, then attached the mount to an extra lightstand. From blue cardboard he cut a square corresponding to size of mount, replacing it with black cloth, then put this backing about two feet behind mount. Removing the Penta-Prism from his camera he masked it with tape to correspond in size to inside section of mount, then set fire to mount and made an exposure using a 135-mm Culminar f/4.5 lens and a Portra #3 lens. Exposure was 1/5 second at f/11, with three No. 2 floodlights. *Second exposure:* Using a square of black cloth for backing (size indicated by masked Penta-Prism) Knudsen posed his model and made the shot, using an 80-mm Tessar f/2.8 lens, exposing 1/25 second at f/4.5. Lighting was four No. 2 floodlamps in reflectors, with barndoors—three in front of model and one, with red filter, behind backing, close to model's face. He used two 200-watt spotlights for highlighting and backlighting. Camera used throughout was an Exakta VX; film was Kodachrome.

PAGE 91 To get this picture, James H. Carmichael, Jr., of Augusta, Ga., captured a spider and placed it on a low scaffolding. The spider spun a web, behind which Carmichael placed a piece of blue cardboard. As a small grasshopper became entrapped in the web, Carmichael adjusted his camera and made this shot, using a Leica IIIf with 135-mm Hektor f/4.5 lens. Film was Kodachrome, exposure at f/16 with electronic flash.

Out for a walk in Los Angeles, where he lives, Peter Sahula was shooting a picture occasionally at random. Turning a corner, he saw this old frame house with bright, newly painted section in sharp contrast to the drab, weathered portion. The two figures, and a light in one of the windows, added interest, and Sahula made the shot with a Nikon S-1 and 85-mm Nikkor f/2 lens, exposing Ektachrome for 1/50 second at f/4, by existing daylight.

PAGE 92 Jack Manning, New York city, made this provocative shot in Times Square, using a Pentacon with 90-mm Makro-Kilar f/2.8 lens, exposing Kodachrome Type A for 1/5 second at f/2.8, in bright sunlight. The picture was made on assignment as a cover for *Collier's* magazine, which suspended publication before it could be used.

PAGE 102 Elbert Shea, Houston, Tex., made this self-portrait outside the open door of his garage, with the shadowy interior of the garage forming a dark background. Brilliant sunlight provided the lighting, with a foil reflector used to fill in the shadows. "I wanted both hands to show in the picture," Shea says, "so I removed the flashgun from my camera and placed it on the ground in front of me after connecting it to the shutter with an extension cable. I tripped the shutter by pressing the button on the flashgun with my foot." Shea's camera was a 4x5 Crown Graphic with 127-mm Ektar f/4.7 lens. Exposure was 1/400 second at f/16 on Super Panchro-Press Type B.

PAGE 106 As this bird rose majestically in flight, its beauty and grace of movement were

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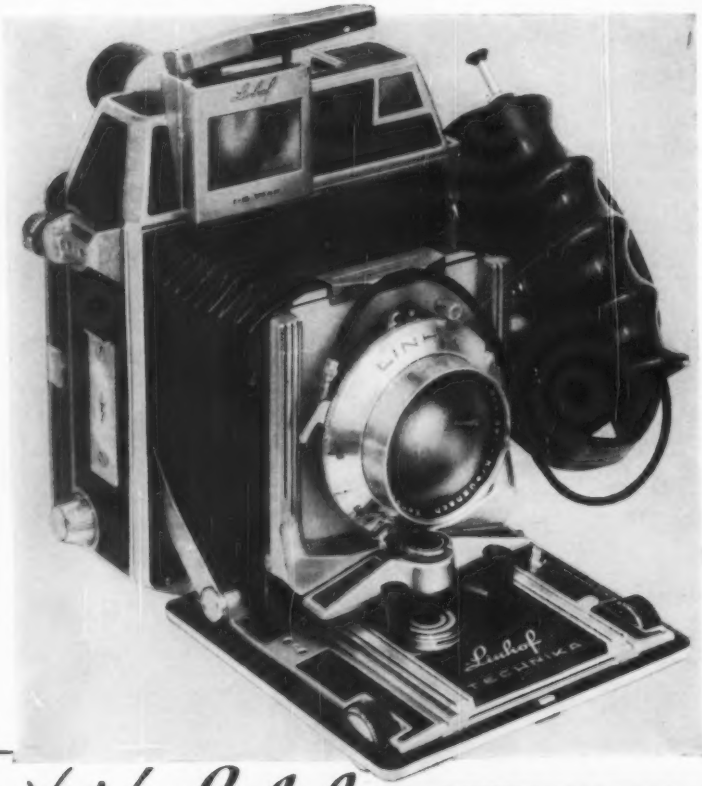

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recorded by Chuan-chu Lin, Taichung, Taiwan, who says, "I have taken many pictures of our Formosan birds, which lend themselves to unusual, artistic shots." Infinite patience is required sometimes, however—Lin waited many hours, in a natural blind of trees along a rice field, for this opportune instant in a bird's flight. He used a Leica M-3 with 135-mm Hektor f/4.5 lens, exposing Super-XX for 1/1000 second at f/4.5 through a medium yellow filter, in noonday sunlight.

PAGE 107 At a riding school in his native city of Nynashamn, Sweden, Hugo Lundberg photographed this pretty equestrienne. He used a Rolleicord IV with 75-mm Tessar f/3.5 lens, on Plus-X. Actually, the horse was moving slowly, and Lundberg got the effect of speed by concentrating on the rider and using an exposure of 1/10 second at f/11, utilizing existing daylight.

PAGE 108 A café at Scheveningen Beach, in Holland, was the scene of this shot by Antonio Persico, Cremona, Italy. Persico used a Plaubel Makina III with 100-mm Anticomar f/2.9 lens, shooting through an orange filter and using electronic flash. Film was Tri-X.

PAGE 109 Gösta Andersson, of Jukkasjärvi, Sweden, made this shot in Kiruna, far north of the Arctic Circle. The reindeer had been herded at Reindeer Lake, and Andersson, a traveling teacher of Lapp children, was there with some of his pupils. The sun's rays created an effective backlighting and rimlighting effect, and Andersson made the picture with a Rolleicord and 75-mm Schneider-Kreuznach Xenar lens; exposure was 1/250 second at f/16 on Ilford HPS.

PAGE 110 In the small cemetery of a churchyard on a mountain slope, Giovanni Massara, of Biella, Italy, photographed this group of crosses starkly outlined against new-fallen snow. Figure of the unidentified man helps impart dramatic quality to the scene. Massara's camera with a Rolleiflex with 75-mm Tessar f/3.5 lens; exposure was on Verichrome Pan for 1/30 second at f/5.6, by existing daylight. In printing, Massara used a high-contrast paper for emphasis of tones.

While he was watching a baseball game at Ebbets Field, Brooklyn photographer Murray Zinn saw an interesting pattern for a picture in this view from the stands. To intensify contrast by means of a foreground figure, he asked a man sitting near him to move into range of his camera. The gentleman obliged and Zinn made this shot, using a Leica M-3 with 50-mm Summicron f/2 lens. To get the great depth of field necessary and bring entire scene into sharp focus, Zinn used lens stop of f/16 and shutter speed of 1/25 second. He took a meter reading of the field only, in order to produce a completely dark silhouette of foreground figure and area.

PAGE 111 Grace and fluidity of motion are suggested dramatically in an unusual photographic composition by Bob Nakamura, Los Angeles, made as part of a creative-photography class assignment at Malibu Beach, Calif. To achieve the effect he wanted, Nakamura made shots of three positions of the dancer-model against the sky. He purposely overdeveloped the negatives for background effect, then triple-printed them in combination with a Bromoil texture screen—projecting the screen with the negatives rather than in direct contact with the paper. Camera used was a Rolleiflex 2.8C with 80-mm Planar f/2.8 lens. Film was Tri-X, lighting was daylight. Shutter speed and lens stop were not recorded.

PAGE 112 Kenneth O. Kennedy, whose home is in North Carolina, made this shot of four-year-old Cheryl in Los Angeles, where he is studying photography at the Art Center School. The youngster is a daughter of one of Kennedy's neighbors in Los Angeles, and he planned this picture to emphasize the haunting quality of her eyes. His camera was a

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Rolleiflex with 75-mm Schneider-Kreuznach Xenar f/3.5 lens, and he used a No. 1 close-up attachment. Film was Tri-X, lighting open shade, late afternoon. Lens stop and shutter speed were not recorded.

PAGE 113 Jean Boixo, of Noumea, New Caledonia, made this picture of his young son and two of the child's playmates on Mt. Dore, not far from their home. Boixo's camera was a Rolleiflex with 75-mm Tessar f/3.5 lens, and exposure was 1/25 second at f/5.6 on Plus-X, with an ultraviolet filter, utilizing very hazy late afternoon daylight.

PAGE 114 By posing the lithe, graceful figure of his model in a setting of objects of art arranged methodically, Jeanloup Sieff, Paris, France, has managed to convey the impression of similarity as well as contrast between animate and inanimate beauty. The picture was made with a Rolleiflex and 75-mm Tessar f/3.5 lens. Film was Super-XX and exposure 1/25 second at f/4, with daylight through windows.

Al Francekevich, of Brooklyn, N. Y., photographed this lonely pianist in a recreational center for people of advanced age. The shot was made as part of a picture-story that Francekevich was making to depict various problems of older people, particularly with regard to loneliness. Camera used was a Rolleicord III with 75-mm Xenar f/3.5 lens, and exposure was 1/50 second with lens wide open, on Tri-X film, utilizing available light.

PAGE 115 Koshu Nagasaki, of Fukuoka, Japan, photographed this little fellow enjoying his mode of travel and apparently issuing directions as his big brother patiently toted him along a street in Fukuoka. Camera was a Kalloflex with 75-mm Prominar f/3.5 lens, and exposure was 1/100 second at f/8 on Neopan SS film, through a yellow filter. Lighting was existing daylight.

PAGE 116 Watching an informal game of soccer, Nils Karlsson, Norrköping, Sweden, quickly focused his camera and made this shot during a tense moment in the game. He used a Leica IIIf with 90-mm Elmar f/3.5 lens, and exposure was 1/500 second at f/8 on Adox KB17, utilizing afternoon daylight.

PAGE 117 In Times Square on the night of New Year's Eve, waiting for the midnight crowd to collect, Al Francekevich, Brooklyn, N. Y., saw this smiling young chef manipulating pizza dough in the window of a nearby restaurant. The scene appealed to Francekevich, who recorded it with a Consol and 58-mm Biotar f/2 lens, exposing Tri-X film for 1/100 second at f/2, with existing light. The picture was shot through a glass door which was reflecting light from the surrounding area, and the photographer planned his composition for effective use of these reflections.

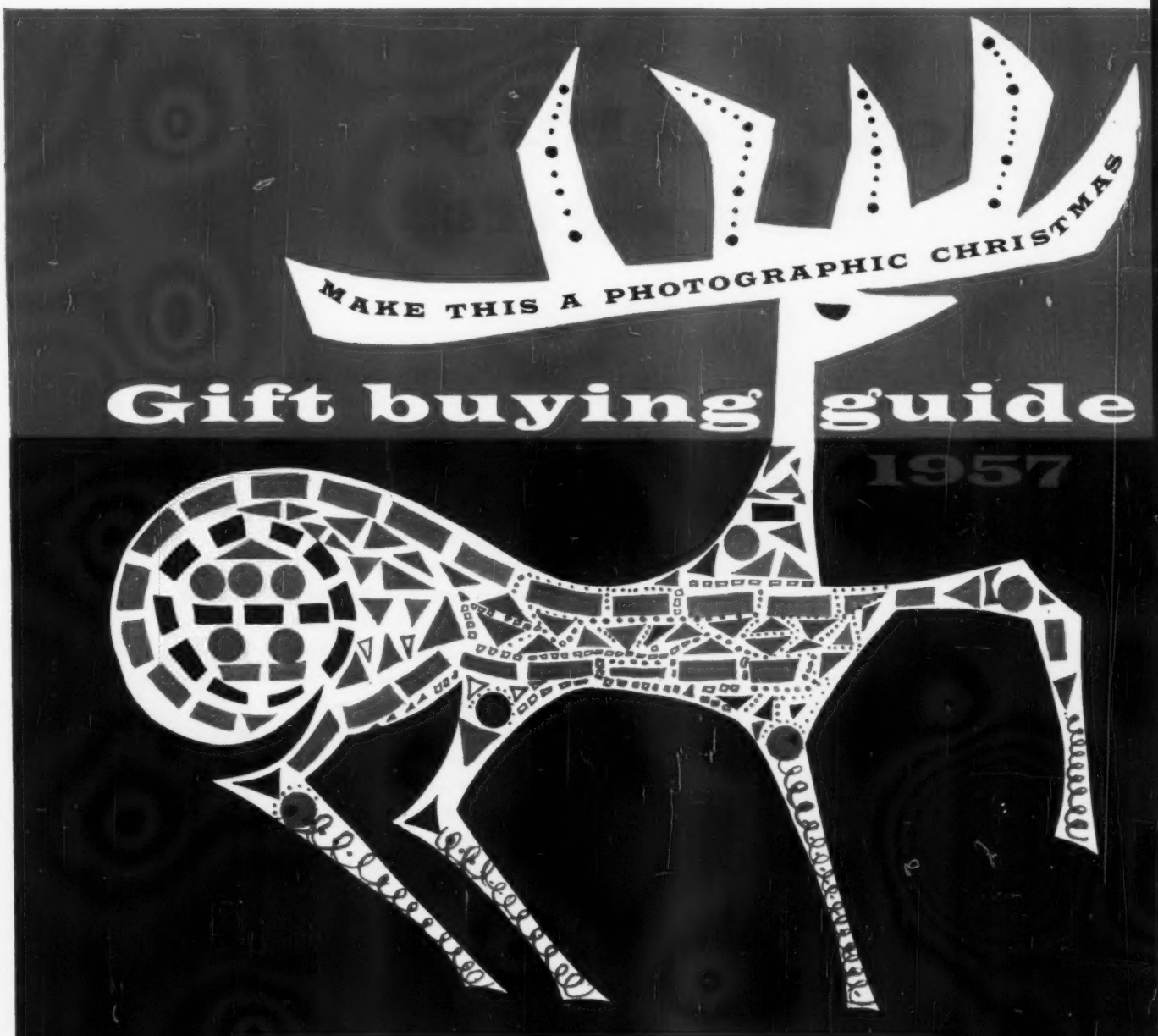
PAGE 118 Delicate tracery of slim branches against a night sky gives an almost etching-like quality to this effective shot by Rosa de Loz-Biard, Brussels, Belgium. It was made with a 2¼x3¼ Speed Graphic, equipped with 101-mm Ektar f/4.5 lens. Exposure was approximately 10 seconds at f/8, on Ilford FP-3, and the only lighting was provided by a 40-watt fluorescent tube over the doorway of the house directly back of the photographer.

PAGE 119 Håkan Bonds, Stockholm, Sweden, was born in Finland on the island of Kökar. During a visit to his birthplace, Bonds and his wife were out for a walk one day just before sunset. Mrs. Bonds gathered some flowers, and as she stood semi-silhouetted against the background of sea and cloudy sunset sky, Bonds made this picture, using a Zeiss Ikon Nettar with 110-mm Novar f/4.5 lens, exposing for 1/50 second at f/6.3 on Plus-X, with yellow filter. In printing, Bonds held back light from subject's hands and face.

PAGES 120-121 A hint of the cold, bracing atmosphere of a New England winter seems to have been caught and registered by L.

(*Continued on page* 215)

A directory of latest model cameras and equipment designed to simplify your holiday shopping problems



Gift buying guide 1957

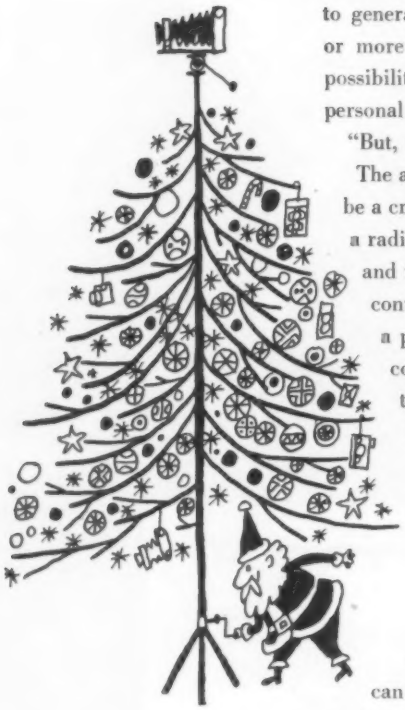
IN THIS SECTION

- How to buy a photo gift. page 162
- Gifts under **$10** . . . . . page 166
- Gifts from **$10** to **$25** . page 171
- Gifts from **$25** to **$75**. page 175
- Gifts from **$75** to **$150**. page 179
- Gifts over **$150** . . . . . page 183

How to buy a photo gift

All your Christmas shopping can be done in a photography shop!

Today, more than ever before, photography has something to offer everyone. From the retired grandfather down to a grade school student, photography has importance, offers entertainment, and acts as a creative outlet. Besides, when you give a photographic present, you give something that is permanent. A roll of film will preserve an image that will make a picture that may be handed down from generation to generation. A camera can be used for five, ten, fifteen, or more years. There are a myriad of photographic gift possibilities, to fit a myriad of different personalities and personal needs.



"But, what exactly shall I buy?" you say.

The approach to use in buying a photographic gift should be a cross between the way you would buy a gift shirt, and a radio. The shirt would have to fit the person physically, and the radio should be the kind that would be the most convenient. The outdoor man would make more use of a portable radio, the stay-at-home would prefer a hi-fi console, while the enthusiastic dabbler would prefer a trans-oceanic receiver with a mass of dials and wave bands.

The photographic gift should fit the person, his needs, and scope of his activities.

On the following pages the editors of POPULAR PHOTOGRAPHY have listed all the latest photographic products (released during this year, 1957) in such a way that your budget is the first item to be taken into consideration. Only you can be the judge of how much you can spend.

Another aid incorporated in this Guide is a series of essays to help you determine the best gift within each price category for the key people on your Christmas list: yourself, the beginner, the Sunday photographer, the expert, and a section listing ideas for gifts that would please everybody.

Make this a photographic Christmas for:

There is such a thing as the "wrong gift" in photography as well as any other field. Buy the wrong sized sweater and exchanging will have to be done. But in photography a "wrong" present can not be righted so easily. On the surface, a $400 camera would flabbergast any beginner and make him quite happy for a brief time after Christmas. Then, slowly but surely, the photographer would realize that he started with too much camera. Instead of getting good pictures, he is getting poor pictures. Instead of getting a kick out of photography, it is becoming an effort, and not very much fun. On the other hand, to give an advanced photographer a low priced camera that does not give him the devices that make for extra critical photographs is also a mistake. In both cases these "wrong gifts" would end up gathering dust on a closet shelf.

This Guide does not pretend to have *all* the answers. There are special cases. For instance, you may find two items you feel would make fitting gifts for a person. You can afford only one. Which should it be? In such a case, go to a dealer, tell him about your problem, and from his past experience he may be able to help you pick the best one.

To insure getting the right gift, most dealers have a 10-day return period that starts the day after Christmas. You should double-check to make sure gifts can be returned.

Once you have bought your photographic gifts there are some little extras that can make the gift seem like so much more. If you give a camera, give some film with it. If you give a motion picture projector, add a reel of film that can be shown on it. Giving a flash gun? Give some flash bulbs. For just a little extra cost, the gift can be put to use right away. In some cases, the camera, light meter, or boxes of film can be used to photograph the Christmas festivities, making the gift that much more appreciated.

To you, your family and friends, we want to wish you a very Merry Photographic Christmas, and a Happy New Year full of fine photography.

Yourself

Buying yourself a photographic Christmas present is an easy chore once you have determined the difference between the following statements:

This is what I'd *like*.

This is what I *need*.

You can get stars in your eyes while looking around in a photography shop. You would *like* a new, more expensive camera. You would *like* a studio speedlight unit. You would *like* to replace every piece of your equipment. But, let's be realistic. What do you *need?*

The best way to determine your needs is by sitting down with a full year of your photographic work before you. Whether it's still pictures or movies, go over everything you've done, and analyze.

Were you frustrated all during your vacation because you couldn't get close enough to your subject matter? Maybe you need a telephoto lens.

Are your prints not as sharp as they should be? Maybe you need a new enlarger lens, or even a new enlarger.

Does over- and underexposure ruin 40 percent of your motion picture footage? Possibly you need a light meter, or even one of the new automatic exposure cameras.

Look and find the weaknesses in your photography and then go out after the equipment you need to help make next year a better photographic one.

Besides the taking and making of pictures, there is the showing side to photography. If you specialize in 35-mm color and like to project your work, possibly an automatic slide changing accessory would help you produce a better show. If you shoot movies, a synchronizing attachment that allows you to use your tape recorder and add sound to your films would help. If you're a plain black-and-white photographer maybe you can give yourself a present of having your best prints bound by a book binder.

All in all, think carefully. Look through your work and be hard on yourself. What you *really need* is the best gift for you.

Christmas may be the one time of the year when you can afford to buy yourself a present. After all, Christmas bonuses and Christmas Club checks only come once a year, so don't leave yourself off your Christmas shopping list.

Make this a photographic Christmas for:

A Beginner

When buying a photographic gift for a beginner you have his photographic life in your hands. Buy him a complicated still or movie camera that gives him trouble and bad pictures, and the chances are that you will kill off his photographic interest. Buy him an easy-to-use camera that gives results he can be proud of, and you start him off on a pastime for which he will someday thank you.

We have started by mentioning the camera as a present because this is the basic tool of photography and the one most often purchased as a gift for the beginner. Of course there are beginners that have cameras, and we will cover their needs later on in this section.

In still photography, a box type camera is the safest for the beginner. He will do most all his shooting in daylight, and possibly some with a flash attachment indoors. (Low priced flash guns are available for almost all low-priced box-type cameras.) There are two types of box cameras available—one with eye-level viewing, and the other waist-level viewing. If the beginner wears glasses, possibly the waist-level would be easier for him to use. There are assorted designs available in box cameras to fit a variety of tastes. For the ladies there are cameras with feminine appeal in their design; for people who like the black, authoritative look to a camera, there are such cameras.

Should the beginner you know have a still camera, you might consider one of the following items: an accessory flash gun, a basic processing kit, a low priced enlarger, an album for his photographs, and possibly you might add a box-type movie camera to his still camera.

In motion picture photography, there are several good, low-priced, easy-to-use cameras on the market. Some are available with single lens, some with turrets. Should the beginner have a movie camera, you might get him: a projector; accessory lenses or lens attachments so he could do wide angle or telephoto work; a screen; a movie editor.

Whatever you buy for the beginner, make sure it's easy to use or he won't use it and your present will be a waste.

Of course, there are some beginners who will take to photography like Santa takes to Christmas and outgrow their cameras in a month's time. It is wise to buy an advanced beginner's camera for these people so it will present a challenge and last them for a while.

A Sunday Photographer

To buy the Sunday Photographer the right gift, you must first understand him.

He has been taking pictures for years. He does not have a darkroom and does not want to be bothered with processing. He likes to take pictures of his family, vacation, picnics, and weekend trips. *The best way to take a picture is the easiest way* is his motto. He shows his pictures by either placing them in a slide projector in chronological order, or by tucking his prints into a simple album. He shows his un-edited movies just as they come back from the processing lab.

The equipment that would please a Sunday Photographer most is equipment that will let him do more with his photography with only a modicum of extra effort.

Secondly, you should know what equipment the Sunday Photographer owns. If he owns a camera, flash gun, slide projector, and screen (the basic necessities) there are many in-between items you can get him. A camera bag will facilitate carrying the camera, flashgun, film and bulbs. An automatic slide changer will relieve him of shuffling slides back and forth during a slide showing. You can buy ready-made titles that can be slipped into a slide show to make it more interesting.

If the Sunday Photographer is a movie man he probably has a movie camera, movie projector and screen. Here are some items he will appreciate: a movie light meter to help guarantee footage with good exposures; a lightbar for indoor shooting; a film editor, or a simple film splicing kit.

The Sunday Photographer, because of his easy-way-out attitude, is highly susceptible to "picture-in-a-minute" photography. If you would like to introduce a revolution into his life give him one of these cameras. One minute after he has shot his picture, he has his results. His first camera could be used for color shooting and his new one for black-and-white. (On the other hand if he already owns a one-minute-picture-making camera, you might get him a still camera for color slide shooting).

Some Sunday Photographers are only in this category because they never had the chance to become an "Everyday" or "Expert Photographer." One unique photo gift may just be the right thing to move the Sunday Photographer to new areas.

An Expert

Buying a gift for the Expert Photographer is something like buying a gift for the man who has everything, but one thing keeps the job from being impossible—you never can have "everything" in photography.

An expert never stops growing, and in photography, equipment must grow with the man. What was sufficient last year, or last month, isn't fully sufficient this month. The scope of a good photographer's activities increases with time, and beside this, science keeps making advances in photography. For these two reasons, you can always find an item that the Expert Photographer will be happy to own.

How do you determine what will be a good gift for this photographer? First, you should launch an investigation. What has been the Expert's most recent interest? Has he read books on underwater photography even though he owns no underwater equipment? Has he thrilled to some close-up photography in a magazine? Find the interest, and there is your answer. Advanced equipment is available that will help the Expert function in the field of his latest interest. For underwater photography there are camera housings, flash equipment, and many other items. For close-up photography there are extension tubes, special lighting devices, and even microscopes.

Many experts have weaknesses in their equipment. Just like the squeaky stair that goes by unrepaired, photographers live with some items that should be replaced.

Is the Expert's camera bag about to fall apart? Could he use a late model light meter instead of making the one he has do? Look for these weak points in his equipment.

In motion picture photography, Experts stand on several levels. First, there's the expert who makes only silent 8-mm films. Second, there's the man who adds sound in some way to his 8-mm production. Third, we find the photographer who shoots only 16-mm, but doesn't bother with sound. Fourth, there's the 16-mm photographer who adds sound.

Secretly, most amateur movie makers want to climb to the level above the one they're in. One new piece of equipment, wisely chosen, can start a photographer up the ladder. A sound accessory can move a man from silent to sound; a camera, from one category to the next.

Remember, no one can have *everything* in photography. Your gift will make the Expert, a bigger Expert.

Everybody

There are some gifts that cross all lines in photography and make excellent Christmas gifts. From the beginner to the expert, everybody will be happy with any of the following presents:

Films A dozen rolls of a photographer's favorite film will never go unused. Without film, there are no pictures. For a novel approach to a film gift try packaging several rolls of different films (black-and-white fine grain, black-and-white fast-emulsion film, daylight color, and tungsten color) just as they package breakfast cereals in a variety pack.

Subscriptions One way to keep in touch with the field of photography is to read POPULAR PHOTOGRAPHY Magazine each month. From the beginner to the expert, this magazine has something for everybody. You could say Merry Christmas 12 times a year with a subscription gift.

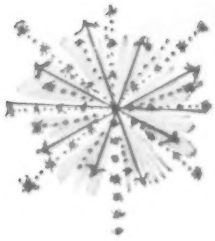
Photographic Books There are photographic books and annuals (including POPULAR PHOTOGRAPHY Annual, and POPULAR PHOTOGRAPHY Color Annual) that will inspire and also teach. On the book shelves of most any bookshop you can find many different books on photography which, when gift wrapped, make sensible presents.

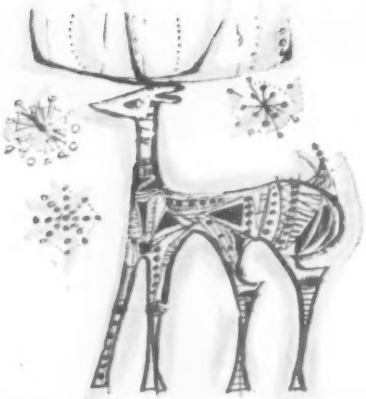
Gift Certificate If you're really stuck for an idea, or don't have the time to go hunting for a photographic Christmas present, then a gift certificate from the photographer's favorite photo shop or store is the safest present. With it, he can get exactly what he wants.

Club Fees In some parts of the United States motion picture film clubs have sprouted up, and in some places museums have stepped into the film world. Both clubs and museums offer showing of important and unusual films. A gift of a membership card to a club or museum with photographic or film programs would make a fine present.

Courses For a truly unusual gift, you can give a course in a photographic school. Arrangements can be made with the admissions office. Courses range from elementary to advanced, are offered by special schools, some colleges, and universities.

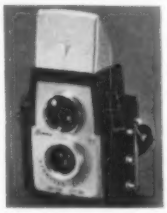
General Supplies A case of flash bulbs, darkroom chemicals, printing paper, a color processing kit—any of these make good gifts. Learn something of the photographer's working habits in order to get him the right supplies.





GIFTS UNDER $10

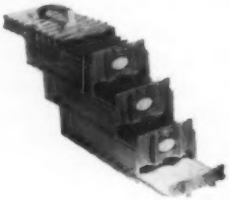
BROWNIE STARFLASH is a simple camera producing 12 black-and-white and color transparencies or negatives on size 127 film. It has a double-exposure prevention device. Price is ***$8.50;*** case, ***$2.95.***



BROWNIE STARFLEX is somewhat similar to the Brownie Starflash but is a twin-lens reflex type. Price is ***$9.95;*** flash unit, ***$3.50;*** case, ***$2.95.*** Outfit, consisting of a rotary Flasholder, 12 M2 bulbs, battery, and 2 rolls of film, is priced at ***$24.95.***

BROWNIE STARLET uses size 127 roll film and has two settings —one for color negative and transparency materials and another for black-and-white. Eye-level optical viewfinder shows an exceptionally large image. The price is ***$5.95.***

for color photographers



ADD-A-TRAY SLIDE FILE DRAWERS for 2x2 and stereo transparencies slide and lock on one another to build a drawer unit. Single-drawer unit, including cover and dividers, is priced at ***$3.50;*** a three-drawer unit, ***$6.95.*** Separate drawers, ***$1.89.***

ANSCO UNIVERSAL is a hand viewer for 2¼x2¼, 35-mm, Bantam, and Super-Slide transparencies. It is of folding type, has a 2x magnifying eyepiece, and frosted screen. Price is ***$2.95.***

AUTHENTICOLOR color retouching kits contain dyes used by professional retouchers. Kit is priced at ***$2.***

BROCKWAY viewer for 35-mm slides is a table model giving 7x magnification. The metal slide changer is operated by fingertip. Price, with 2 extra bulbs, battery, and slide case, is ***$8.95.***

EDNALITE mounted filters can be slipped on and off Kodak Starflash, Starflex, Duaflex, and other cameras with standard No. 6A mounts. Types available are Chrome F, for converting indoor color film to outdoor use; and Chrome-Haze, to avoid excess blue; Y-2, for use with black-and-white film. Price of each filter is ***$2.60.***

EDNALITE SCREW-IN FILTERS are made for all Kodak Brownie movie cameras. They are made of solid optical glass and are coated. Types include ChromA for converting indoor color film for outdoor use, and the Chrome-Haze filter for preventing over-bluish color. Price of each is ***$2.60.***

EMDE 2x2 glass binders for Super- and 127-size transparencies can be used in Airequipt magazines. Box of 100 masks and 200 pieces of glass, ***$7.*** Another type Emde binder accepts Super- and 35-mm-size slides in cardboard mounts. Box No. 20-SS binds 20 transparencies, costs ***$2.*** Box No. 202-SS, for 100 transparencies, costs ***$8.***

ENTECO DECAMIRED light-balancing filters are intended for use with the Gossen Sixticolor color-temperature meter. Each kit contains six filters; sizes include 2.5-mm and Ser. 4 to 9. Prices begin at ***$9.95*** per kit; individual filters at ***$1.70.***

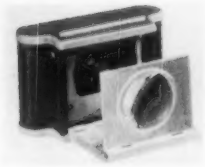
ENTECO 80A is a conversion filter to be used when Super Anscochrome color film is to be shot with photoflood illumination. Prices, from ***$1.70*** to ***$10.50.***

ENTECO 30R is a color-compensating filter which corrects color distortion caused by viewing-domes and roofs found on many trains and buses. Prices range from ***$1.70*** (Series 4) to ***$10.50*** (Series 9).

ENTECO #82 is a light-balancing filter used to correct for excess red or when a cooler effect is desired, and can be used with most color films. Prices range from ***$1.70*** (Series 4) to ***$10.50*** (Series 9).

ENTECO #83 filter converts 16-mm Commercial Kodachrome to daylight use. It is available in 21.5-mm and Series 4 to 9 sizes, ***$1.70*** to ***$10.50*** and also in 2-, 3-, and 4-in. squares; ***$5.50, $7.50,*** and ***$10.50.***

ENTECO PHOTOFLASH FILTER 80C balances the color of Ansco and Kodak daylight color films, when used with clear flashbulbs. Prices range from ***$1.70*** (Series 4) to ***$10.50*** (Series 9).



GRIMES-NODEN 101 is a folding viewer which opens by pressing a side button and lights when a slide is pressed into viewing position. It has an optical-glass lens and a "panoramic" reflector providing even illumination. Price is ***$2.95.***

GUILD GIANT 35 is a focusing viewer for 2x2 slides in any mount and is hand-held to light. It is priced at ***$1.***

HANIMEX DIA slide mounts for 35-mm transparencies are constructed of glass, aluminum, and plastic. A box of 20 mounts is priced at ***$2.95;*** 50 mounts in a file box are priced at ***$6.95.*** Seidia binders, for 2¼x2¼ transparencies are similiar; a box of 25 costs ***$4.85.***

HPI MASTER KIT for 2¼x2¼ reflex cameras permits composing and cropping transparencies to 1½x1½-in. size, and binding them in 2x2 mounts. Contents of the set: a groundglass mask, a steel-tipped film-scriber, a steel template, and 25 binders. Price, ***$3.95.*** Fifty refill binders cost ***$1.35.***

IMPERIAL VIEWER accepts 35-, 16-, and 8-mm color slides and strip film. It has a focusing lens in a plastic body. Price, ***$1.***

KODAK READY-MOUNTS for rollfilm transparencies include 127, 120, and 620 sizes. They are priced at ***$1.50*** for box of 100.

KODASLIDE 400 FILEBOX for 2x2 slides is styled like a book. It contains 16 plastic boxes; when the cover is opened, the boxes tilt back in stepped position. Capacity is 400 cardboard or 176 glass mounts. Construction is of leather-grain-finished plastic. Price is ***$5.75.***

MAGNAMOUNT SLIDE MOUNTS are made of plastic, aluminum, and glass. They have a double lock and are reuseable. Sizes and prices are: 2x2; box of 20, ***$1.55,*** box of 50, ***$3.65;*** 2¼x2¼, box of 12, ***$1.55,*** box of 48, ***$5.95.***

MAGNATRAY is a plastic tray with a 30 slide capacity, for use in Viewlex Project-O-Matic, Change-O-Matic, and TDC Selectron changers. Price of each tray is ***55 cents.***

MINOLTA COLOR SLIDE Adapter Kit consists of a metal mask which fits into the back of Minolta twin-lens cameras and indicates crop marks for trimming and mounting the transparencies in 2x2 mounts for the resulting larger-than-35-mm transparency. Kit, with mask, 12 mounts, and case, ***$2.95.***

NEWLO ANTI-NEWTON RING glass was perfected to prevent formation of the troublesome rings when mounting slides between glass. Boxed in 50 slide quantities, sizes and prices are: 35-mm, ***$3.95;*** 2¾-in. squares, ***$5.95;*** stereo, ***$4.95;*** lantern slide size, ***$8.95.***

OCTO-PROJECTOR STAND stands 40 in. high but folds to 4 in. The top surface measures 16x 19 in. and a center shelf 13¼x19 in. Price is ***$9.95.***

OPTA-MOUNT LP-35 BINDERS for 35-mm transparencies have a chemically treated plastic frame that is said to resist film-destroying bacteria. Each slide has an indented space for index information. The binders come with glass and labels. Price is ***$1.95*** for 20, ***$8.95*** for 100.

OPTA-VUE CYCLOPS is a pocket-sized viewer for 35-mm, Bantam, and Super-size slides. It collapses like a telescope. Price, ***$1.***

OPTA-VUE "35" SLIDE VIEWER has a double lens system for magnifying 35-mm image area nine times. Price, complete with batteries and case, is ***$9.95.***

OPTA-VUE "300" is a plastic file for storing up to 300 2x2 slides in 12 compartments. Opta-Vue "150" holds up to 150 2¼x2¼ slides in its 12 compartments. Either file is priced at ***$2.95.*** Another slide file, complete with Opta-Vue viewer and holding 100 2x2 slides; ***$9.95.***

PM PICTUREMASTER projection screen has an automatic leg opening and a tear-drop-shaped screen case. The 30x40 in. size costs ***$16.95.***

PORTER PRESENTATION FRAMES for 4x5 color transparencies are neutral grey and 5x7 in size. They have provision for name, address, and other data. A box with 25 frames is ***$5;*** with a frosted panel ***$7.50.***

REX VIEWER for 2¼x2¼ slides has two separate slots for either 2½x2½ or 2¾x2¾ mounts and the focusing eyepiece lens is removable for cleaning. Price, ***$2.95.***

ROLLEI COLOR CONVERSION filters are used to correct color balance when using films with different types of light. Available singly (from ***$6.95***) or in sets of six (from ***$39.95***).

SAWYER BI-LENS VIEWER accepts 35-mm, Bantam, and Super-size slides. It is hand-held to the eyes, and has a built-in light that works on batteries. Price is ***$6.95;*** a transformer is ***$3.50*** additional.

SNIP-SNAP is a transparent plastic binder which fits over 35-mm transparencies in cardboard mounts. It can be used in most slide viewers and automatic projectors. Box of 20 costs ***$1.69.***

SUPER-SLIDE GLASS MOUNT kits are available in three different types. Kit No. 1 consists of glass, aluminum double-fold masks, and aluminum frames; box of 20 is ***$2,*** a box of 100, ***$8.*** Kit No. 2 for cardboard-mounted slides has extra thin glass, and aluminum frames. Prices same as above. Kit No. 3 for preparing slides for Airequipt changers includes glass and aluminum double fold masks. Box of 100 is ***$7.***

TIFFEN #80-C filter enables the photographer to use Ansco and Kodak daylight color films with clear flashbulbs. Prices, depending upon size, start at ***$1.75.***

TIFFEN CC-30R FILTER maintains correct color balance when photographing through Vistadome windows on trains. They come in all standard series sizes, from ***$1.75*** to ***$10.75.***

VISTAR VIEWER for 2x2 slides uses two lenses for magnification. Its slide carrier automatically activates a built-in light which works on batteries, or on a-c with transformer. Price is ***$9.95.***

YANKEE SLIDE TRAYS for use on automatic slide changers are available six to a luggage-type carrying case. Model BH30-PC has 30-compartment trays for TDC, Bell & Howell changers. Price, ***$4.25.*** Model U36-PC has 36-compartment trays for TDC, Viewlex, Keystone and AO Executive changers. Price is ***$5.50.*** Model R36-PC has 36-compartment trays for Revere and Wollensak changers. Price, ***$7.35.***

ZADIIX VIEWERS are battery-powered for hand- or small group viewing. When slide is inserted, light goes on. Model for 35-mm slides is ***$4.95;*** viewer for 2¼-sq transparencies is ***$7.95,*** batteries included.

for home movie-makers

ACCURA READY CASES are available for the following 8-mm movie cameras: Bell & Howell 220 and 252, the Keystone Capri models, and the Kodak Brownie. They are made of pigskin and have a detachable front. Price of each is ***$5.95.***

BIB is a recording tape splicer. It comes complete with a razor-type cutter; ***$2.98.***

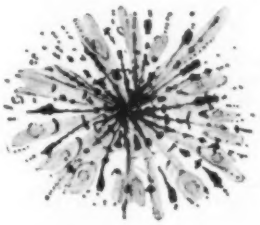
KODAK LIGHT BARS are available in a two-lamp model with handle and 8-ft cord at ***$4.95*** less lamps. Also a 4-lamp model with a 10-ft cord and switches for two or four lamps at ***$9.95,*** less lamps.

PREMIER VERSATILE is a movie titler accommodating 8-mm cameras with lenses of from 13- to 16-mm and 16-mm cameras with 20- to 26-mm lenses. Complete with lens holder, auxiliary lens, title cards, and mounting equipment, it is priced at ***$6.95.***

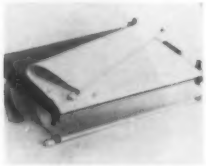
QUICK SPLICE KIT contains a packet of pressure sensitive adhesive splices and a stainless steel splicer which can be used for both 8- and 16-mm film; ***$1.98.***

TIFFEN FILTER No. 83 converts 16-mm Commercial Kodachrome for daylight use. It comes in all standard series sizes, at ***$1.75*** to ***$10.75.***

WALZ MOVIE METER indicates correct exposure for color movie films. A photoelectric meter, it measures reflected light and reads direct, without any adjustment, on a magnified scale. Price is ***$5.95.***



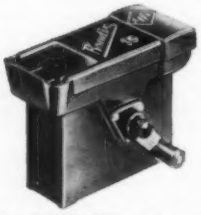
for darkroom workers



ACCURA DUODRYER is a two-sided print dryer. It comes with two ferrotype plates, has cloth aprons to hold prints and plates during drying. The 12x16 model sells for ***$8.98.*** Larger size available.

ACCURA PRINT TRIMMERS have ruled hardwood boards and hollowground hardened steel cutting knives which are spring mounted. Two sizes are available, a 10-in. board for ***$3.98*** and a 14-in. for ***$5.98.***

ACCURA THERMOMETER has slender shape which lets it fit into center opening of many roll film tanks. A clip conveniently attaches it to print tray or tank. It has a scale from 30 to 120 degrees, stainless steel tube for protection. Price. ***$1.95.***



AGFA RONDIX 35 is a developing tank for 35-mm film that can be used in full daylight. It requires just over 6 oz. of solution. Price, ***$8.95.***

ANSCOMATIC developing tank for color and b-&-w film has self-loading reel, accepts film from 35-mm to 120/620, 16 oz capacity, agitator rod with built-in thermometer. Price, ***$5.95.***

CLAYTON PLASTIC BOTTLES for storage of solutions are lightweight, unbreakable, and chemically inert. Made of amber polyethylene, they are dark enough to protect photographic solutions from light, yet level of contents can easily be seen. Five sizes range from 8 oz to 1 gal, prices from ***49 cents*** to ***$2.20.***

DUOPHOTO GLOSSY PRINT DRYERS dry single-weight prints in less than a minute, have chrome-plated surface (no ferrotype needed) and Hi-Low switch. 10 x 15 commercial model, ***$8.95.*** Larger sizes available.

GENERAL CUT-PLATE developing tank is adjustable, daylight-loading, takes 6 films or plates, 2¼x3¼ to 4x5; capacity 25 oz; built-in calculator for developing time. Stainless steel hangers available. Price, ***$9.98.***

HPI PROOF PRINTER is designed for fast contact printing of negatives from 35-mm up to 8x10 on a sheet of 8x10 paper. Glass pressure plate is hinged to metal base, has arm to hold glass in raised position while inserting paper and negatives. Can also be used as borderless easel or copying frame. Price is ***$9.95.***

LABOX daylight-loading tank takes all 35-mm cartridges, requires 6½ ounces of solutions. Price, ***$7.95.*** Complete 12-piece traveling outfit in plastic case, ***$11.95.***

NIKOR 16-MM REEL, designed for the subminiature camera owner, processes 16-mm film in lengths up to 39 in. Two reels fit a 35-mm Nikor developing tank. Price, per reel, is ***$4.95.***

PARKER-TIMER is a wristwatch size timer which attaches to a shirt pocket, can be set to ring buzzer alarm at end of five minutes to four hours. Price is ***$6.95.***

POCKET DUO BLOWER BRUSH removes dust from lenses and negatives. Price is ***$1.***

RICHARD PHOTO TRAYS are made of white plastic and come in sizes from 8x10- to 20x24-in., plus 14x17x6-in. deep tray for hypo and general purpose. Prices start at ***$2.45.***

SPIRATONE FOOTSWITCH. All-metal control to turn enlarger or contact printer on and off. Either is plugged directly into outlet on the footswitch. Price, ***$1.49.***

WEKSLER COLOR-TEMP thermometer, designed for precise control in color processing, is said to be accurate within 1/20 degree in the critical 68 to 75 degree range. The 12-in. thermometer is marked in 1/10 degree divisions from 60 to 70 degrees. Price is ***$10.***

for Polaroid fans

POLAROID POSTCARDERS have a protected gummed surface for mounting any size Polaroid print. The other side has the standard printed format for mailing. A package of 25 Postcarders sells for ***95 cents.***

MINITIMER attaches to Polaroid cameras and is used to time development of Polaroid prints, announcing the elapse of a minute with a buzzer. Price is ***$4.50.***

TECH TIMER attaches to Polaroid cameras and rings after a minute's time has passed, reminding the photographer to remove the print from the camera. Price, ***$4.95;*** Pro. Model, ***$6.95.***

accessories

ACCURA BAYONET SHADES, square-shaped, fit twin-lens reflex cameras with bayonet mounts. They permit the simultaneous use of bayonet filters or close-up lens sets. Price, ***$4.50.***

ACCURA EXTENSION TUBES for close-up work with Praktina and Hexacon Supreme cameras are priced at ***$9.95*** per complete outfit.

ACCURA FILTER-BANK is a velvet-lined, 6-section filter case. It fits a camera strap and has a snap front. Prices: Series IV and V sizes, ***$1;*** Series VI, ***$1.25;*** Series VII, ***$1.50.***

ACCURA TRU-POCKET TRIPOD telescopes to 9½-in. and extends to 43-in. It has brass legs with stops and rubber tips. Price is ***$6.95.***

ACCURA POLE TRIPOD is a 5-section steel tripod which extends to 54 in. and telescopes to 13 in. A center pole has a 10-in. range of adjustability. Price, ***$8.95.***

ALPEX DE LUXE is a photoelectric exposure meter with ASA, LVS, and Polaroid scales. Complete with case and chain it sells for ***$8.45.*** An accessory booster, with case, ***$3.50.***

AMBERG EM DISPLAY ALBUM displays up to 8½x11 photographs. It is available with either 12 black and 12 white paper mounts in double acetate windows, or with 40 plain black sheets. Price is ***$7.70*** for the double window type and ***$5.80*** for the black sheet album.

DUBA-MATIC CAM-POD serves as a table tripod for 35-mm camera. Price is ***$1.50.***

CRAFTSMAN HOLSTER CASES for Kodak Starflash and Starflex cameras have a snap lock for quick removal of the camera and a leather shoulder strap. A slot enables the user to carry the case on his belt. Price, ***$2.95.***

EDMUND CASE for 7x50 binoculars can be used to carry photographic equipment. It is made of hard black rubber with a leather shoulder strap. Price, ***$2.***

EDMUND SWIVEL-CLAMP MAGNIFIER can be clamped to a desk-type lamp and is large enough to permit examination of negatives or prints with both eyes. Swivel can be operated with one hand. The price is ***$4.***

EDNALITE Custom Mounted Filters for the Argus C-3 camera screws into the 50-mm *f*/3.5 Cintar lens. It is made of solid optical glass, mounted on both sides. Price is ***$2.60.***

EGONE REFLECTO-HOLDER is a support for clip-on reflectors, which are used in place of fill-in lights. It can also be used to support backgrounds. Price, ***$7.50.***

ELITE photoelectric exposure meter reads both reflected and incident light. It can be set for ASA film speeds from 6 to 800, indicates lens opening from *f*/1 to *f*/32, shutter speeds for 4 to 1/1000 sec, and LVS settings. Price, with booster cell, leather case for each, and metal neck chain. ***$8.45.***

EXCELSIOR TRIPODS: Model 3-S features steel construction, extends to 43¾ in., and folds to 16¾ in. Price is ***$4.95.*** Model 4-M, a 4-section brass tripod, extends to 48¼ in. and folds to 15¼ in. Price, ***$8.95.*** Model 5-M, with 5 sections, extends to 57¾ in., and folds to 9¼ in. Price, ***$12.95.*** Model 8-M, with 8 sections, extends to 47¼ in., and folds to 9¼ in.; ***$13.85.***

EXPOTEL 64 is a photoelectric exposure meter that gives conventional, LVS, Polaroid, and movie camera settings. Aperture range is from *f*/1 to *f*/32, shutter speed range is from 100 to 1/1000 sec. Price is ***$9.95.***

FIDELITY DE LUXE film holders are claimed to have an iron-grip fabric hinge which cannot come off and corners which will not break, separate, or leak light. Prices, ***$4.50*** for the 4x5 size and ***$5.30*** for 5x7 size.

FLARON LIGHT CONTROL permits adjustment of light intensity. Lights may be dimmed and instantly changed again to full output. Four outlets are provided. Unit can also be used with projector lamps. Price is ***$9.95.***

GROVER GRIP is a carpenter's type clamp that can be attached to any surface and can support equipment up to a 750-watt spot in a horizontal position. Price, ***$6.85.***

HASSELBLAD DF-1-50, a diffusion filter for use on Hasselblad cameras, fits 60-, 80-, 135-, and 250-mm lenses. Price is ***$9.50.***

HCE SCREW-IN FILTERS are available for popular movie and still cameras. Prices range from ***$1.95*** to ***$5.95.***

HOLSON SNAPSHOT ALBUM has a padded cover and removable black leaves. Price, ***$2.80.*** Holson Multo Ring Binders have gummed centered acetate leaves, (8½x11) for mounting prints without paste or corners. Price starts at ***$5.60.*** Flip albums have individual pockets, come in two sizes: for 3½x5- and 3½x3½-in. prints. Price, ***$4.20.***

INSTRUPHOTO CORD N' REEL is an extension cord (for lighting equipment) wound on a reel in which is mounted an electrical outlet. Flange handles facilitate winding and unwinding. Model 1825, with 25-ft cord, ***$4.95;*** Model 1850, 50-ft cord, ***$7.45.***

JUPLEN SELFTIMER has an adjustable running time up to 18 sec. It is available with short or long stem, and is equipped with a Leica tip. Price is ***$2.95.***

KALIMAR photoelectric exposure meters indicate settings for both stills and movies. They can be operated with a single hand. Model A-1 has a high and a low scale. Price, ***$6.95,*** leather case, ***$2.*** Model B-1 is the same meter with a 64X booster cell for low level readings. Price, with leather case for both. ***$11.95;*** booster alone is ***$3.50.***

KALIMAR 35 is a photoelectric exposure meter that clips onto the camera accessory shoe. It may be used for both conventional and LVS shutter settings. It can read incident as well as reflected light. Price of the meter is ***$7.95;*** carrying case ***$1.***

KENT GADGET BAGS are made of leather with a zip-around top and a filter pouch inside the cover. They have an outside pocket and tripod straps. Lining is of leather. There are three models: C18, is ***$7.95;*** C20, ***$8.95;*** C22, ***$9.95.***

KENT RANGEFINDER focuses from 2½ ft to inf, fits standard accessory shoes, and is of all-metal construction. The price is ***$3.95.***

KLIKLOK is a two-piece automatic camera mounting attachment which mounts any camera to a tripod head or barlight. Price is ***$3.75;*** extra mounting slides, for use on other cameras or equipment, are ***$1.80*** each.

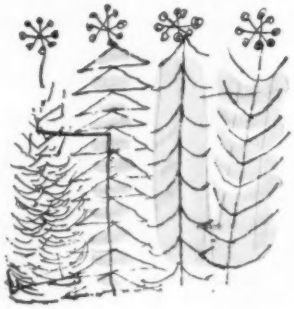
KONICAMETER is a photoelectric exposure meter that slips onto any camera with standard accessory clip. Meter indicates lens openings from *f*/1.4 to *f*/32 and shutter speeds from 4 to 1/1000 sec. It can be set for ASA film speed ratings from 10 to 1600. Price, with leather case and neck cord, ***$9.95.***

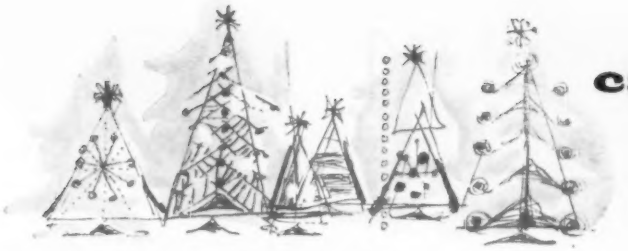
KOPIL SELF-TIMER, has an adjustable time delay up to 15 seconds and is operated by a pushbutton which rises automatically when mechanism is wound. Price for Argus and single-lens reflexes (Model SLR), ***$2.95;*** Model DTE has in addition 11 slow speeds, ***$3.95.***

MASCOT II is a direct-reading photoelectric exposure meter that indicates the proper *f*-stop and EVS setting for still cameras and correct exposure for movie camera speeds of 16, 24, and 48 frames per sec. Price is ***$9.95.***

MINILUX is a photoelectric exposure meter with conventional, LVS and movie camera readings. It is calibrated for ASA film speeds from 6 to 800, for settings from *f*/1 to *f*/32, and shutter speeds from 4 to 1/1000th sec. Price, with case, is ***$4.95.***

(*Continued on page* 206)





cameras

ANSCO COLOR CLIPPER camera takes 12 2¼x2¼ pictures, has an *f*/11 lens, film settings, and double-exposure prevention. Price is ***$13.95.*** A complete outfit includes camera, flash unit, a roll of Anscochrome AllWeather Pan films, blue flash bulbs, a Universal viewer, and a travel case. Price, ***$25.95.***

GIFTS FROM $10 TO $25

BROWNIE BULL'S EYE camera has been re-introduced in a gold-tone finish. It yields eight 2¼x3¼ exposures and is available in an outfit consisting of the camera, Midget Flasholder, 8 M2 bulbs, batteries, and 2 rolls of film. Price is ***$20.95.***

CLASSIC II is a 35-mm outfit consisting of camera, case, and a flashgun with a fan-type folding reflector. The camera has an *f*/3.5 lens, a rapid-wind lever, double exposure prevention, and a flash synchronized shutter with speeds to 1/200 sec. Price is ***$17.95.***

KALIMAR MODEL A is a 35-mm camera with all settings visible from the top. Lens is a 45-mm Terion *f*/3.5. Shutter speeds run up to 1/200 sec. Other features include a hinged back, exposure counter, and flash synchronization. Price is ***$24.95,*** ready case, ***$5.95.***

for color photographers

AC-DC Film Projector throws an image 10 in. square from a 1-ft distance, operates on house current or batteries, and is adaptable for use with automatic slide changers. Price is ***$25.***

ARGUS COLOR-VIEWER, for 2¼x2¼ slides, has double-element lens, battery illumination and is automatically operated. An accessory transformer permits a-c operation. Prices: viewer, ***$13.95;*** transformer, ***$3.50.***

DA-LITE Silver King screens have a silver surface that is said to permit wide-angle viewing. Features include "push-button" opening, simplified fabric tensioning, and an octagonal case. Price starts at ***$35.95.***

EDMUND DIFFRACTION SPECTROSCOPE is used to analyze light when using filters. No longer than a cigarette, it is priced at ***$14.70.***

EDMUND SLIDE FILE CASE holds 2,204 2x2 slides in numbered slots. Price of ***$25*** includes an 18x26-in. projection screen.

GRAFLEX SLIDE-TIMER adds fully automatic operation to the remote-control 35-mm Constellation projector, and can also be used with most other projectors equipped with Airequipt changers. It will hold slides for 5-, 8-, 12-, 15-, 20-, or 30-second intervals. A 10-ft control cord permits independent control of slides. Price is ***$14.95.***

IDEALITE VIEWER 010 is but two in. thick, has a 10x10 viewing area, and is adjustable to 13 angles on an easel support. It employs an 8-watt fluorescent tube creating uniform lighting over the whole viewing surface. Price, ***$24.95.***

KINDERMANN TABLE VIEWERS are available in two models—35-mm and 2¼x2¼. Both have distortion-free lenses and even illumination to the image edges. There's a lever-action slide changer and a side opening which permits conventional viewing of film-strips. Prices: 2¼x2¼, ***$17.95;*** 35-mm, ***$13.50.***

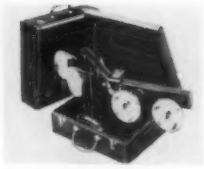
NEGA-FILE CASES store the plastic boxes in which many processed slides are returned. They come in various sizes; the smallest case holds 20 boxes with 400 slides. Price is ***$6.95.*** The largest case holds 50 boxes, containing 1000 slides. Price is ***$14.95.*** Covers provide an index system.

OPTA-VUE is a table viewer for 2¼x2¼ slides and has a viewing surface of 20¼ sq. in. It is tiltable for group viewing and has brilliance control, also a built-in transformer powering twin bulbs. The slide carrier is of free-riding type. Price is ***$19.95.***

TIFFEN DECAMIRED color sets consist of six filters for use under the Mired color correction system. They are available in all standard series sizes. Price is ***$10.50*** to ***$64.50*** per set.

ULTRAMATIC VIEWER accepts twenty 35-mm, Bantam, or Super-Slides, and change is effected by push-pull operation. The viewing area is lighted only when slides are in position and light volume is variable to suit different densities. Price, with battery housing, ***$14.95***; for a-c operation, ***$18.95***.

for home movie-makers



ACME-LITE 4-C MOV-E-LITEPAK is a folding light bar which features ceramic sockets, Camerest bracket, improved exposure Spindial, tongue-in-groove handle, and all-metal carrying case. Price, ***$13.95***.

ARKAY BOUNCE-RAY BAR-LIGHT uses four 375-watt lamps of which two, at the ends, are tiltable for bounce lighting; folds without lamp removal, has dimmer switch and wooden carrying case. Price, ***$21.95***.

BELL & HOWELL WIDE-ANGLE attachment for 8-mm Monterey and Wilshire movie cameras increases coverage 125 percent. Price, ***$22.95***.

BOLEX CARRYING CASE for B-8 and C-8 cameras permits them to be operated without removal from case. Price, ***$14.95***.

BROWNIE MOVIE TITLER for 8-mm cameras consists of bracket and easel, close-up lens and mount, extension easel, lamp assembly, title cards, screens, masks, and mounting tape. Price, for complete outfit, ***$15.95***.

CRAFTSMAN CASES for 8-mm movie cameras are made of top grain leather. No. 422 is a holster case for Wollensak 42 and 43 single and turret lens cameras. Lined with corduroy, it is ***$12.50***. No. 421 (for the same cameras) has compartments for filters, lenses, films, etc. Price, ***$14.95***. No. 533 is a holster case for the Wollensak 23 and 53 and Revere 44 and 84 turret cameras; ***$13.95***. No. 30 is a lined compartment case for Wollensak 23, 53, 28, and 58 cameras. Price, ***$19.50***.

EDNALITE GOLDEN MIRACLE is a reversible attachment for standard movie lenses, for telephoto and wide-angle effects. With a reversible viewfinder, it is priced at ***$24.95***.

ELGEET CINEMATAR lens converters fit the Kodak Brownie movie cameras and convert the normal lens to wide-angle and telephoto usage. Each converter is priced at ***$14.50***.

ELGEET OPTO-NAVITAR lenses for 8-mm movie cameras include a 1½-in. telephoto and a 6.5-mm wide angle with a speed of *f*/1.8, at ***$59.95*** each, or with a speed of *f*/2.4 at ***$49.95*** each.

KALIGAR MOVIE LENSES for 8-mm cameras include both wide-angle and telephoto types. A 7.5-mm *f*/2.5 fixed focus lens, in D-mount, is ***$24.95***. Prices for 1½-in. *f*/3.5 telephoto lenses range from ***$11.95*** to ***$15.95***, in fixed-focus or focusing mounts. Other telephoto lenses, in D-mounts, include a 1½-in. focusing *f*/2.9 at ***$19.95***, and a focusing *f*/2.5 at ***$23.95***.

KEYSTONE KX10 exposure meter locks on the manufacturer's late model 8-mm movie cameras. It reads directly in *f*-stops; a double scale sets meter for either ASA 10 or ASA 32 films. Purchased with K33, K42, or K48 cameras, price of meter is ***$15***. The meter alone with neck band and carrying case, is ***$16.95***.

KEYSTONE K REEL CHEST for magnetic sound tapes is made of plastic-covered wood with sponge rubber inserts. Capacity is 16 400-ft 8-mm cans, 12 400-ft 16-mm cans, or 20 7-in. tape recorder reels. Price is ***$12.50***.

KINE CAMERA CASE adjusts to fit 8- and 16-mm single- and turret-lens movie cameras. Made of pigskin, with a velveteen lining, it has a compartment and divider. Price, ***$14.95***.

LUXCHROME rear projection screens can be used under normal room lighting conditions, are seamless and are mounted in a frame for tripod or table-top use. They come in six sizes, priced from ***$15.50***.

O'DELL-O-MATIC eliminates rewinding of movie film after it has been projected. The system consists of an adapter plate for the top spindle of the projector, three 400-ft reels, and two hubs. Available for 8- and 16-mm projectors, price is ***$14.95***. A model to fit Brownie projectors is ***$12.95***.

PM V-PAK bar lights for home movies feature a V-shaped carrying case that holds the light bar without removing the lamps. Price of two lamp unit, with lamps, ***$12.95***; four lamp unit, with lamps, ***$19.95***.

POWELITE 375M is a four-lamp folding light-bar with carrying case. The unit has an instant-mount bracket and porcelain sockets. Case has space for film and accessories. Price, with lamps, ***$21.95***.

PREMIER FOLD-AWAY movie projection stand has an electric control panel board with outlets for projector and room lamps. It collapses for storage. Price is ***$17.95***.

RADIANT PICTUREMASTER is a screen with a tripod-type base and a beaded surface. The base opens automatically with foot pressure. The metal screen support bar seals the case when the screen is closed. Picturemaster comes in eight sizes, from 30x40-in. to 70x70-in. and all screens can be converted for movie or still projection. Prices start at ***$18.95***, for the 30x40-in. size.

for darkroom workers

STERLING-HOWARD AMITAR LENSES for 8-mm movie cameras include normal, telephoto, and wide-angle types, all in focusing mounts. They include a 6-mm wide-angle lens *f*/1.9 at ***$22.95***; a 7-mm wide-angle *f*/2.5 at ***$13.50***; a 13-mm normal *f*/1.9 lens at ***$24.50***; a 1½-in. telephoto *f*/1.4 at ***$19.95***, and another 1½-in. telephoto *f*/1.9 at ***$14.95***.

ACCURA DIALITE enlarging lenses illuminate the *f*-stop setting by light from enlarger shining through the special red plastic diaphragm ring. Two lenses are made, a 2-in. *f*/3.8 for 35-mm negatives and a 3½-in. *f*/4.5 for 2¼x2¼, 2¼x3¼ negatives. Both have clickstops, Leica-threaded mounts. Prices; ***$14.95, $19.95***.

ANSCO DEVELOPING OUTFITS: No. 1 includes a printer, developing trays, graduate, safelight, a thermometer stirring rod, film clips, chemicals and printing paper, plus instructions. Price, ***$10.95***. Outfit No. 2 has, in addition, the Anscomatic 16-oz. tank for film developing. Price is ***$15.95***.

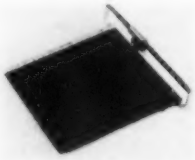
BEST AURA-LITE is an instrument to aid in flashing and burning-in procedures in enlarging; can add tonal quality, soften shadows, and lighten or darken areas. Price, ***$19.95***.

DUOPHOT GLOSSY PRINT DRYERS (details in previous section): 16x21 Mercantile model, ***$12.95***; 22x25 Magna model, ***$24.50***.

12X PRE-COP-TIC is a negative and print magnifier giving 12x magnification. The magnifier is set in an easy grip handle and is priced at ***$11.50***.

HOLLOWAY DARKROOM BLOWER has twin squirrel-cage blowers which ventilate darkroom without letting light in. Price is ***$23.50***.

NEGA-FILE SECTIONAL photo files can be stacked on each other in any combination or order to build an individualized filing system. Each measures 13¼x18 in., but they vary in height. Prices of files range from ***$14.95*** to ***$18.95***, depending on depth. The base is ***$5.95***.



NIKOR SAFETY TRIMMER uses a rolling wheel for paper cutting rather than the conventional straight cutter. Cutter has finger guards around for added safety. Price, ***$12.95***. Larger size available.

for Polaroid fans

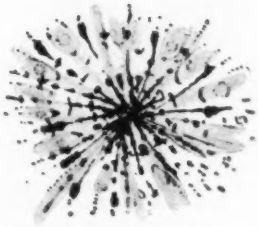
PIKE FLASH-O-LENS is a negative- and print-magnifier with battery or electric power illumination built into the handle. A 5x battery model is priced at ***$10.95***; a 5x electrical unit, ***$12.95***; and a 4½x unit with an achromatic lens, ***$21.75***. Units up to 40x available.

SAUNDERS BORDERLESS EASEL holds paper by sides for making edge to edge exposures under enlarger. Accepts any size paper up to 11x14. Price is ***$14.85***.

CRAFTSMAN COMPARTMENT CASES for Polaroid Land cameras are constructed of cowhide and have an adjustable shoulder strap. They hold flashgun, bulbs, meter, extra film, filters, etc., as well as the camera. No. 494 for the Polaroid Highlander is ***$19.95***, No. 501 for the models 150 and 800 is ***$25***.

accessories

POLAROID MODEL 620 exposure meter clips onto Polaroid Land cameras. It has scales for the cameras' shutter number system and the new EV method. Range of film speeds runs from 12 to 12,800. Price, ***$16.95***.



ACCURA RISOMATIC is an 8-section elevating tripod with a crank-operated elevator that is reversible for titling, table-top, and close-up photography. It extends to 52 in. and folds to 11½ in. Basic model, without a panhead, is ***$11.95***.

ACCURA 35-MM accessory bag holds extra lenses, exposure meter, flashgun, and other equipment. It has two inside and two outside pockets, a transparent pocket inside cover for filters,

and tripod straps. The bag will hold two accessory lenses (up to 150-mm in focal length) in two specially lined sleeves. The bag is made of pigskin, with brass hardware and an adjustable strap. It has a wrap-around zipper with closure, and comes with two keys. Price of the bag is ***$10.95.***

ACTINOS is a photoelectric exposure meter designed for use with conventional and new type shutters, as well as with movie cameras. It indicates exposure times from 60 to 1/1000 sec and reads direct in LVS settings. It has an aperture range from *f*/1 to *f*/45. The meter measures both

incident and reflected light. It is calibrated from ASA speeds from 6 to 1200. Price, complete with case and metal chain, is ***$17.50.***

AIRBORNE ASSOC. MODEL 401 Battery Tester permits checking of photographic batteries from 1½ to 30 volts. ***$11.95.***

CAMSTOCK is a gunstock mount for steadying any still or movie camera. It weighs 24 oz. Price, ***$19.95;*** accessory belt clip, ***$1.50.***

CANON VIEWFINDERS for 25-, 28-, 35-, and 50-mm lenses for the Canon V camera, give a 1-to-1 image, have full parallax compensation, and fit the camera's accessory shoe. They are priced at ***$15*** each with case; the 25-mm finder is ***$20.***

DAVIDSON PLATINUM 33 tripod has an elevating column with push-button control. It has three-section legs with internal nylon locks. The tripod extends to 62½ in. and folds to 23 in. 7 oz. Price, ***$18.95.***

DUBA-MATIC HOLDER PACK is a carrying case which dispenses 4x5 film holders from the bottom and accepts exposed holders in reverse position at the top. It is designed to ride on various electronic flash packs, is priced at ***$19.50.***

DUBA-MATIC SHUTTER SET is an automatic shutter cocking device for Crown and Speed Graphic cameras and can be adapted for use with Busch Pressman or Linhof cameras. Price is ***$17.50.***

HINSON TRAY-TOP gadget bag has removable three-section accessory tray under lid, two zipper closures—one for tray, other for main compartment, and a front pocket. Price of bag, in plastic, ***$18.45,*** in leather, ***$33.95.***

KONTROLITE is a lighting unit that permits up to three lamps to be turned on and off from camera position. Sockets and switches are color-keyed. The unit attaches to any tripod. Price, ***$15.95.***

KENT "R" gadget bags are made of pigskin lined with foam rubber. They have a zip-around closure with lock and key. Adjustable straps near the base can hold a tripod. Prices, from ***$9.95.***

LEICA-METER 3 is a photoelectric exposure meter for both still and movie cameras. It indicates lens openings from *f*/1.4 to *f*/22. Price, ***$18;*** with booster cell, ***$24.***

LINHOF TRIPOD LEVELLING heads have a floating camera base which can be locked in any direction (to 15 degrees) to offset tripod tilt. For small still and movie cameras, ***$12.95.***

METRAPHOT No. 3 is a miniature exposure meter that slips onto the accessory clip of any camera. It weighs 1⅜ oz. It reads direct light, but opal plates for incident light readings are available. Price, with case, ***$17.50;*** with supersensitive element, ***$24.***

NIKON photoelectric exposure meter clips onto the camera accessory shoe and couples directly to the Nikon SP's shutter dial. The camera can be set for correct exposure by an adjustment of the exposure meter. It reads both incident and reflected light, and accepts a sensitivity booster. Price, under ***$25.***

PRAKTICA EXTENSION TUBE SET for close-up photography with the Praktica FX2 and FX3 cameras consists of three tubes: 5-, 15-, and 30-mm in length, and a 2-mm spacer. Price of the set is ***$15.***

SCHIANSKY TRIPOD PAN HEADS: No. 162 is designed for 8-mm movie and still cameras up to 2¼x3¼. Price, ***$9.75.*** No. 162 D is identical, but comes with cable release. Price, ***$11.75.*** Panhead No. 142 for 8- and 16-mm movie cameras has separate locks for panning and tilting. Price, ***$20.50.*** Other panheads, ***$39.90.***

SEKONIC L-21 is a photoelectric exposure meter with a built-in booster that switches in automatically for low-level light readings. Calibrated for ASA 6 to 6400, it indicates apertures from *f*/1.4 to *f*/32, shutter speeds from 60 to 1/1000th sec, LVS and Polaroid settings, and movie camera speeds. Price, with incident light attachment, case, and cord, is ***$14.95.***

SEKONIC L-36 exposure meter for still and movie cameras has a built-in "flip-up" booster. Baffle and booster adjusts meter for three levels of light intensity. Price is ***$11.95.***

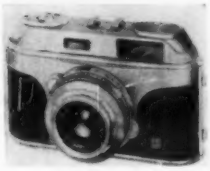
SEYMOUR'S MULTIPORT IIIa is a 3-section governed spread tripod, extending to 7 ft. and collapsing to about 2 ft. Elevating center pole is reversible and has an automatic locking device. Price is ***$17.85.***

SUPERPOD TRIPOD can be raised and lowered by lifting and locking a bushing on its center post. It opens to 60 in. and folds to 18 in. Price, ***$14.95.***

TIFFEN ROTOSCREEN is a rotating polarizing screen for elimination of unwanted glare and reflection. It has a viewer that indicates the effect of each

(*Continued on page* 188)

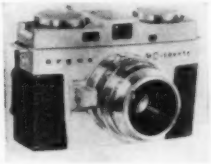
cameras



AKAREX 700 is a 35-mm camera with a parallax-corrected combined range-viewfinder eyepiece. Other features include *f*/2.8 Isconar lens in an MX shutter, speeds from 1 to 1/300 sec, self-timer, and single-stroke rapid wind. Price is ***$69.95.***

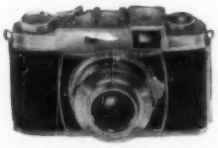
GIFTS FROM $25 TO $75

ANSCO MEMAR OUTFIT includes the Ansco Memar 35-mm camera, leather camera case, Universal flash unit, and 20-exposure Anscochrome film. Price, ***$59.95.***



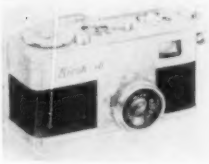
ARGUS C20 is a 35-mm camera with coupled *f*/3.5 Cintar lens, rapid film advance, and shutter speeds to 1/200 sec. Price is ***$43.50.*** Complete kit containing camera, Argus Previewer, flashgun, batteries, color film, and flashbulbs is priced at ***$59.95.***

AUTO-50 is a twin-lens reflex camera with an 80-mm *f*/3.5 taking lens, automatic film transport, speeds from 1 to 1/300 sec, MFX synchronization, and a self-timer. Price, ***$29.95.***



CENTURY 35 is a 35-mm camera with coupled range-viewfinder, *f*/3.5 lens, MX-synchronized shutter with speeds from 1 to 1/500 sec, one-stroke rapid film advance. Price, ***$54.50;*** complete with leather case and Graflash B-C flashgun, it is ***$69.50.***

DEJUR 35-mm camera has a rangefinder that couples to all its interchangeable lenses. Normal lens is a 45-mm *f*/2.8, and shutter has speeds from 1 to 1/300 sec, with 9-sec self-timer. Price, with B-C flash gun and a ready case, is ***$59.95.***



GOLDEN RICOH '16' is a 16-mm still camera with an interchangeable 25-mm *f*/3.5 lens. The shutter has speeds from 1/50 to 1/200 sec and B, with MX synchronization. It loads with a 24-exposure cartridge. Price, with case and yellow filter, ***$39.50.***

KALIMAR MODEL B 35-mm camera has a 45-mm *f*/2.8 lens that focuses through a single window range-viewfinder. It also has a rapid film advance lever coupled with shutter cocking. The X-synchronized shutter has speeds from 1/5 to 1/300 sec. Price, ***$44.50.***

KODAK PONY II is a 35-mm camera with a single shutter speed of 1/45 sec. Lens is a 44-mm Anastar *f*/3.9 with an adjustable diaphragm marked in Exposure Value numbers. Camera has zone focusing, flash synch, an automatic film stop, and exposure counter. Price, ***$26.75.***

KODAK PONY IV has an *f*/3.5 lens in an X-synch shutter with speeds from 1/30 to 1/250 sec and B. Price is ***$39.95.*** Outfit, with camera, case, flashgun, and pocket viewer, is ***$58.40.*** Color Slide Outfit, with camera, Kodak 300 projector, and preview screen, is ***$104.50.***

KODAK SIGNET 30 has coupled lens and shutter controls. Lens is a 44-mm Kodak Ektanar *f*/2.8. This 35-mm camera has a simple film loading and rapid-wind lever. Shutter speeds range from B and ¼ to 1/250 sec. The finder shows a bright frame. Price, ***$55.***

LORD, a 35-mm camera, has a 40-mm semi-wide-angle *f*/2.8 lens that focuses to 2½ ft and a single window range-viewfinder. Fully synchronized shutter has speeds from 1 to 1/500 sec. Camera has rapid advance lever. Price, ***$59.95.***

MINOLTA A OUTFIT consists of the Minolta A 35-mm camera, ready case, Minolta Jr. B-C fan-type flash-gun, and a flash case. Camera has an *f*/3.5 lens, shutter speeds from 1 to 1/300 sec and B, MX synchronization, and a coupled range-viewfinder. Price of outfit, ***$66.40.***

MINOLTA A2 is a 35-mm camera with a bright frame range-viewfinder. Lens is a 45-mm Rokkor *f*/2.8. The shutter has speeds from 1 to 1/400 sec, B, self-timer, and MX synchronization with simplified flash settings. Price is ***$69.95,*** ready case, ***$8.95.***

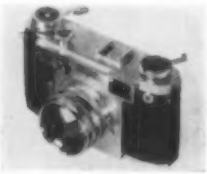
MINOLTA 16, a vest-pocket subminiature, has an aperture range of *f*/3.5 to *f*/11, three shutter speeds, flash synchronization. It accepts daylight loading film cassettes. Price, ***$39.95,*** incl. case, 2 filters, close-up lens, and hand strap.

PAX M2 has a coupled range-viewfinder. Lens is a 45-mm Luminor *f*/3.5. Shutter has speeds from 1/10 to 1/300 sec plus T and B, and is FX synched. This 17-oz. 35-mm camera combines film winding and shutter cocking. Price of the Pax M2 is ***$44.95.***

PREMIERE 35-mm camera is packaged with a Foto-Mite flash unit and leather carrying case. Lens is a 45-mm Steinheil Cassar *f*/2.8; shutter has speeds from 1/25 to 1/200 sec and self-timer. Film advance and shutter cocking are coupled. Price, ***$54.95.***

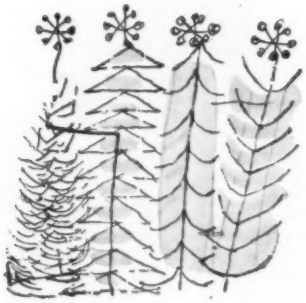
RICOH DIACORD L is a twin-lens reflex camera with built-in exposure meter. Taking lens is a 4-element *f*/3.5; the MFX-synch shutter has speeds from 1 to 1/500 sec. Price is ***$65;*** case, ***$10.***

RICOH 500 is a 35-mm camera that combines range- and view-finder in a single window. A single-stroke trigger beneath lens cocks shutter and advances film. MXL shutter has speeds from 1 to 1/500th sec. Price, with 45-mm *f*/2.8 lens, is ***$69.95.***



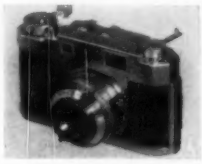
ROYAL S-2 is a 35-mm camera with coupled range-viewfinder and a 50-mm *f*/2 lens. The shutter has speeds from 1 to 1/300 sec, flash synchronization, and a delayed-action timer. Other features are rapid advance and rewind levers. Price is ***$69.95.***

STERLING-HOWARD ROYALCORD is a 2¼x2¼ twin-lens reflex camera with semi-automatic film transport and an *f*/3.5 lens. Its flash synched shutter has speeds from 1 to 1/300 sec and a self-timer. Price, ***$39.95;*** case, ***$5.50.***

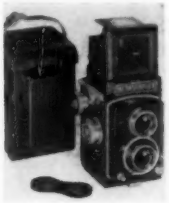


SAMOCA 28X 35-mm camera has a coupled range-viewfinder, an exposure meter, and a 50-mm *f*/2.8 lens. The MX shutter has speeds from 1/10 to 1/200 sec. Price, ***$49.95.*** Model 33X, with *f*/3.5 lens, is ***$39.95.*** Model RF 35, with *f*/3.5 lens, without meter, ***$29.95.***

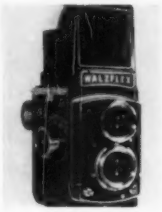
STERLING-HOWARD AMI-FLEX II, at ***$29.95,*** incl. case and flash, has many features of the more expensive cameras. Lens is 80-mm *f*/3.5 and shutter speed is to 1/300 sec.



TARON 35 AUTOMATIC is a 35-mm camera with coupled range-viewfinder and a 5-element *f*/2.8 lens in a shutter synchronized for conventional and electronic flash. It has a rapid advance lever and a lever for rapid film rewind. Price is ***$39.95*** plus ***$6.50*** for the case.



VOSS METASCOFLEX II is a semi-automatic 2¼x2¼ twin-lens reflex camera. It has a flash synched shutter with speeds from 1 to 1/300 sec and a self-timer. Body is metal. Price, ***$39.95;*** case, ***$4.95.***



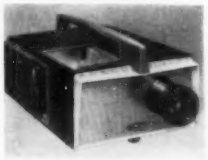
WALZFLEX 500 is a 2¼x2¼ twin-lens reflex camera with an *f*/3.5 lens, MX shutter with speeds from 1 to 1/500 sec. and an automatic film advance. Price, including case, is ***$59.95.***

YASHICA A is a twin-lens reflex camera with *f*/3.5 lenses and a synched shutter with speeds to 1/300 sec. Price, ***$29.95.*** Model C has a semi-automatic film transport. Price, ***$46.50.***

YASHICA LM, a 2¼x2¼ twin-lens reflex camera, has a built-in exposure meter. Other features include a semi-automatic film transport, *f*/3.5 lenses, and a MX synched shutter. Price is ***$59.95.***

ZEISS IKON Contina IIa outfit consists of Contina IIa 35-mm camera with built-in exposure meter, plus ready case and Fold-Fan Ikoblitz flash unit. Price of kit is ***$74.50*** or ***$84.50,*** depending on whether camera has a Novar *f*/3.5 or Novicar *f*/2.8 lens.

for color photographers



ANSCO DUALET projects 2¼ x2¼ transparencies and all slides in 2x2 mounts. The 300-watt lamp is horizontally mounted. Cord and 40 mounted transparencies fit into storage compartments. Price is ***$39.95.***

AURORA Colorama is a tripod screen with a silver-screen fabric for color and stereo projection. Sizes run from 30x40 in., at ***$36.95,*** to 50x50 in., at ***$47.95.*** Aurora Regal is a tripod screen with a glass-beaded surface. Sizes range from 30x40 in., at ***$14.95,*** to 50x50 in., at ***$22.50.*** Aurora El Dorado, another line of glass-beaded screens (tripod type), runs from 30x40 in. to 70x70 in. models, prices from ***$24.95*** to ***$49.95.*** Table models available.

AUTOMATIC RIVIERA projector for 2¼x2¼ slides takes 25 metal or glass or 75 cardboard-mounted slides. Price is ***$71.95.***

BELL & HOWELL 706 slide projector shows any 2x2 slide, uses a 300-watt lamp, and accepts three slide changers. Prices, including case and tray, are ***$62.50*** for the 706 with Semi-matic changer, and ***$86*** for the 706 with Electric changer.

DUOSCOPE table viewer accepts transparencies in 2x2 mounts and 35-mm film strips. It can also be used to examine contact prints. Light-source is a 25-watt lamp. Price, ***$49.50.***

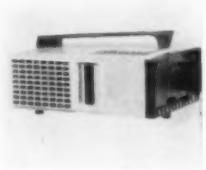
KODAK 300 takes all 2x2 mounts and has top controls and turbine-type, blower-cooled 300-watt illumination. Capacity is 36 slides with the Readymatic changer, and price is ***$59.50;*** with Automatic Magazine Changer, ***$74.50.***

MINOLTA MINI, for 35-mm slides, has 75-mm lens, 100-watt lamp, slide-protecting filter and vented radiator, closes down to 5x3x5 for carrying, and weighs 2 lbs. Price, including adapter for Airequipt Auto-Slide changer, is ***$37.50.***

NEGA-FILE for 2x2 slides is a solid walnut chest, available with any of three liners. CH-100 has numbered slots to hold 200 slides individually. CH-250 has movable subject tables for filing 1500 cardboard mounts in groups. CH-PL-48 holds 48 plastic slide boxes, total capacity 960 slides. Each chest costs ***$28.50.***

QUICK-SET SUPER 300 slide projector takes 35-mm, Bantam, and Super-size slides. Unit has a 4-in. Quicktar f/3.5 lens, unified control is completely self-contained. It uses the new Sylvania 300-watt Tru-Focus horizontal lamp. Price, ***$69.95.***

RADIANT UNIGLOW SCREENS feature a new unbeaded fabric for a bright image over a greater viewing angle. They are mounted on a tripod with automatic leg opening. The line includes the Imperial Champion, with 30x40 to 70x70-in. screens, at ***$26.95*** to ***$57.95;*** the Imperial Screen-Master, same size range, at ***$29.95*** to ***$59.95;*** and the Custom Screen-Master, with 30x40 to 50x50 in. screens, at prices ranging from ***$39.95*** to ***$49.95.***



REALIST 620 takes 2¼x2¼, 35-mm. Super-Slide, and Polaroid transparencies, utilizing an included adapter. The unit minimizes its height by use of the horizontal-burning lamp. Price is ***$39.95.***

ROTO-VUER 3D is a 60-slide viewer for stereo pairs. It is a hand-held model and includes a built-in rheostat for adjusting lighting brilliance and a semi-automatic switch. Price is ***$37.50.***

SIXTICOLOR is a palm-size Gossen color-temperature meter that reads directly from 2600 K to 20,000 K. An automatic indicator shows the type of filter needed for correct color balance with any color film. Reading locks until a new reading is taken. Price, with case and chain, is ***$39.95.***

TDC ELECTRIC CHANGER permits automatic slide changing when attached to manual TDC projectors. It has an electrical control box, a remote control switch for push-button control, a 30-slide tray, and a switch for manual control. Slides can be changed completely automatically by adding a Robomatic timer. Price of changer alone is ***$33.50.***

VILLA MODEL 22 is an automatic table viewer taking all transparencies in 2x2 mounts. An automatic feed holds 25 slides and after passing them through restacks them in the same order. Operation is by battery or 110-volt house current. Price, ***$29.50.***

WALZ COLOR METER is designed to help the photographer attain correct color balance. It measures the Kelvin color temperature of light and indicates the proper filter to use with all color films. Price, with wrist strap and case, is ***$39.95.***

for home movie-makers

AMITAR 8-mm lens for 8-mm movie cameras (details in previous section); 1½-in. telephoto f/1.0, ***$54.50;*** for Bell & Howell cameras, ***$57.45.***

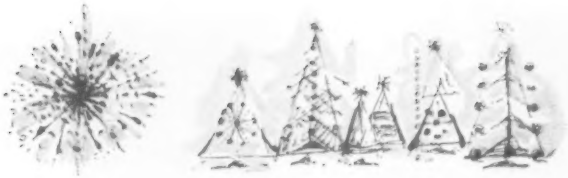
AMITAR LENSES for 16-mm movie cameras include normal, telephoto, and wide-angle types, all in focusing mounts. They include a 17-mm wide-angle f/1.9, at ***$38.50;*** 1-in. normal f/1.5 lens at ***$37.50;*** a 3-in. telephoto f/1.5 at ***$59.95;*** and another f/1.9 telephoto at ***$27.50;*** add ***$2.95*** for lenses for Bell & Howell cameras.

BELL & HOWELL WIDE-ANGLE attachments can be used on the 20-mm lens of the 16-mm Electric-Eye camera, on the 20-mm Sunomatic lens on the 200-S camera, and on the 1-in. Super Comat f/1.9 lens. Price, ***$59.95.***

BOLEX TITLER, for use with Bolex 8-mm cameras, has an optical centering device and can operate horizontally or vertically. Basic titler with platform and stand, ***$37.50.***

BRUMBERGER 8-mm movie projector handles 200-ft reels, has blower-cooling, 300-watt projection lamp, a ¾-in. f/1.6 lens, rapid motor rewind. Price, ***$39.95.***

(Continued on page 193)



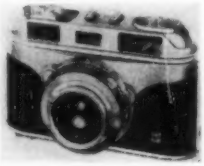
cameras

AGFA AMBI SILETTE is a 35mm camera with a range-viewfinder and automatic parallax correction for three interchangeable lenses; shutter has speeds from 1 to 1/500 sec. Price, with 50-mm *f*/2.8 lens, ***$129.***

GIFTS FROM $75 TO $150

AIRES III L is a 35-mm camera with 6-element 45-mm Coral *f*/1.9 lens set in an LVS (light value scale) shutter with MFX synchronization. The range-viewfinder has a bright image outline. Camera has trigger for film advance, shutter cocking. Price, ***$99.50.***

AKAREX III is a 35-mm camera with interchangeable lenses that couple to and are connected with matching range-viewfinders. Camera with 50-mm Schneider Xenar *f*/3.5 lens is ***$99.50;*** with 50-mm Schneider Xenon *f*/2 lens, ***$139.50;*** camera body alone, ***$59.50.***



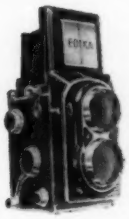
AKAREX 700L, a 35-mm camera, has a coupled range-viewfinder with bright image outline. The 700L also features a built-in light meter, a *f*/2.8 lens, and a MX synched shutter with speeds from 1 to 1/300 sec and self-timer. Camera is ***$69.95,*** case ***$12.50.***

ASAHIFLEX IIA single lens reflex has interchangeable lenses and preset-aperture feature. Both F and X synch are provided and speeds are from ½ to 1/500 sec plus T and B. It accommodates extension tubes and micro adapter. With *f*/3.5 lens, price is ***$99.50;*** with *f*/2.4, ***$119.50.***

AUTOFLEX M-3 is a 2¼x2¼ twin-lens reflex camera with a fully automatic film advance and shutter cocking. Taking lens is a 80-mm *f*/3.5 in a MX synchronized shutter with speeds from 1 to 1/500 sec plus B and with self-timer. The viewing lens is an *f*/3.2. The camera has an eye-level sportsfinder, critical focusing magnifier, and devices for double exposure and double-exposure prevention. The lens mount accepts bayonet-type accessories. Price of camera is ***$75.50.***

BRAUN 35-mm camera features a single window coupled range- and viewfinder, a built-in exposure meter, and an interchangeable *f*/2.8 Steinheil Cassarit lens. The synched shutter has a self-timer. Price is ***$109.50.*** Wide angle and telephoto lenses are available.

CONTINA III has a 45-mm Pantar *f*/2.8 standard lens whose front element can be replaced to form a 30-mm Pantar *f*/4 for wide-angle or a 75-mm Pantar *f*/4 for telephoto effects. The Prontor SVS shutter has speeds up to 1/300 sec. Camera is ***$79.***

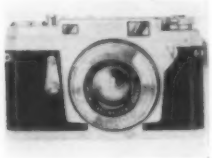


EDIXA 6x6 twin-lens reflex camera is of automatic type and has an 80-mm Steinheil Cassar *f*/2.8 and shutter speeds to 1/300 sec, with self-timer and MX synch. Price is ***$99.50.***

KALIMAR REFLEX is a 2¼ x2¼ single-lens reflex with preset aperture. The 80-mm Kalimar *f*/3.5 lens focuses down to 3½ ft. Instant mirror return follows shutter operation. Price is ***$99.50.***

KODAK SIGNET 40 kit consists of this 35-mm camera with coupled range-viewfinder and f/3.5 lens, the Kodak Rotary Flash-older, that loads with a 6-bulb magazine for rapid firing, a BC battery, filter kit, and camera case. Price, ***$96.***

KODAK SIGNET 50 has a built-in photo-electric exposure me'er that reads in Exposure Values. Lens is a 44-mm Ektanar f/2.8. Shutter speeds range from B and ¼ to 1/250 sec. Other features: rapid-wind lever, bright frame finder. Price, with flashgun, ***$82.50.***



KONICA III is a 35-mm camera with a single window range-viewfinder and a 6-element 48-mm Hexanon f/2 lens. The Light Value MXL shutter has speeds from 1 to 1/500 sec. Other features are a bright image outline and a rapid advance lever. Price is ***$124.75.***

LORD 5D is a 35-mm camera with a bright frame coupled range-view-finder and a 40-mm f/1.9 lens. The LVS shutter has speeds from 1 to 1/500 sec plus B and MFX synchronization. Camera has a rapid rewind and simplified "snapshot lock." Price, ***$99.95.***

LORDOMAT C-35 is a 35-mm camera with built-in exposure meter and universal viewfinder which covers normal and accessory lenses. Price, with 4-element Lordon f/2.8 lens, ***$139.50;*** with 6-element f/1.9, ***$169.50.*** Accessory lenses include a 35-mm f/3.5, 90-mm f/4, and 135-mm f/4.

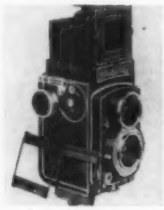
MAMIYA C PROFESSIONAL is a twin-lens reflex with an 80-mm f/2.8 lens and shutter assembly, interchangeable with 105- and 135-mm lens and shutter outfits. Price is ***$149.50;*** interchangeable outfits extra.

MAMIYA MAGAZINE-35, a 35-mm camera, has interchangeable film magazines permitting film change in daylight, single window range-viewfinder, f/2.8 lens, speeds from 1 to 1/500 sec & B, MFX synchronization, and single-stroke lever advance. Price is ***$89.95.***

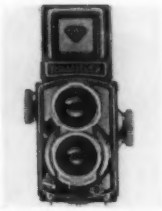
MINOLTA SUPER-A is a 35-mm camera with interchangeable 50-mm Rokkor f/2 lens. Features include Lumi-Frame range-viewfinder, MX synch, and rapid advance lever. Among accessory lenses are a 35-mm f/3.5 and a 100-mm f/3.8 Price, ***$129.50;*** coupled exposure meter, ***$18.50.***

OLYMPUS 35-S has a seven-element 45-mm Zuiko f/1.8 lens. This 35-mm camera has a coupled rangefinder combined with a parallax correcting bright frame viewfinder. Its LVS shutter has MXL synchronization, speeds to 1/500 sec, and a self-timer. Price, ***$114.50.***

OLYMPUS WIDE-S 35-mm camera has a 35-mm f/2 Zuiko lens for 64 degree wide angle coverage. Its coupled rangefinder is combined with a parallax correcting bright frame viewfinder. The fully synchronized shutter has speeds to 1/500 sec. Price is ***$124.50.***



ROLLEICORD Va is a 120 twin-lens reflex camera with exposure counter that can be changed from a normal 12 to a 16- or 24-exposure mechanism. Price, with f/3.5 Schneider-Xenar lens, is ***$121.45.***



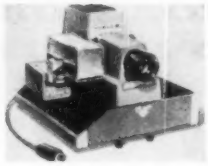
ROLLEIFLEX 4x4 is a twin-lens reflex camera that produces 12 1⅝x1⅝-in. negatives or Super-Slides on size 127 film. It has automatic film transport and *f*/3.5. Schneider-Xenar and lens. ***$133.65.***

ROLLOP, a twin-lens reflex, has a light-value scale cross-coupled to aperture and shutter-speed settings, and automatic film-advance and shutter-cocking. Price is ***$119.50.***

STEREO REALIST 45 Companion Outfit contains camera, two viewers, case and flash. Price is ***$99.50.*** Stereo Realist 41 Companion Outfit contains camera, two viewers, flash, case, filters, sunshade, film identifier, and a book on stereo. Price is ***$195.*** Stereo Realist 42 Ambassador Outfit contains camera and same accessories as above. Price, ***$265.***

YASHICAMAT's taking lens is a 75-mm Lumaxar *f*/3.5 and the viewer is *f*/3.2. Shutter speeds are from one to 1/300 sec and both M and X synch are provided. Price, incl. ready case, is ***$75.50.***

for color photographers

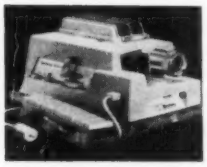


ARGUS 500-watt projector handles 35-mm, Bantam, and Super-size slides. Features include a wide angle *f*/3.5 lens and impeller-type air blower. An automatic model, with changer, is ***$79.50;*** with remote control, ***$96.50.***

BAUSCH & LOMB BALOMATIC 500 is a 2x2 projector that can handle both 35-mm and Super-size slides. It is fully automatic in operation and can run itself once the first slide has been positioned. Price, ***$149.50.*** The Balomatic 300 is a 2x2 slide projector with finger-tip automatic operation. It has provision for changing slides by remote control. Price, ***$84.50.***

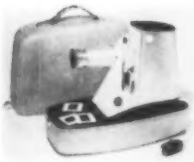
FER-COLOR Model 3 is for both 35-mm and 2x2 slides, which it projects onto its built-in 12-in. screen, which can be lowered for wall or larger projection. It has *f*/2.8 lens and its own carrying case and costs ***$99.95.***

FER-COLOR 6-6 is a projector that can handle both 2x2 and 2¼x2¼ slides. It projects either on its 12x12 in. built-in screen or standard screen. It does not require darkening of room. Projector, equipped for 2x2 slides only, is ***$149.50;*** for 2¼x2¼ slides only, ***$151.50;*** for both 2x2 and 2¼x2¼, ***$179.50.***

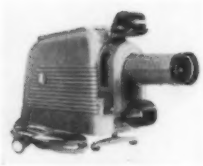


KEYSTONE K-500 is a semi-automatic slide projector with 500-watt illumination. Blue-green filtered light is claimed to reduce eye strain during slide changes. Price is ***$89.95.*** A 300-watt model also is available.

KEYSTONE K-500D is an automatic slide projector with a push-button slide changer; it accepts 40-slide trays and all mounts. Price, with 5-in. *f*/3.5 lens, case and tray, is ***$99.95.*** K-310, a 300-watt model with 4-in. *f*/3.5 lens, is ***$89.95.*** A Super Slide version of the K-500D handles all 2x2 slides, costs ***$119.95*** complete with remote control timer and cord.



LEITZ PRADO SM 300 is a 300-watt projector for 2x2 slides. It comes with an anti-pop vertical-feed changer, also takes a horizontal slide-changer, a filmstrip carrier, or a semi-automatic slide-changer. Price, with vertical changer and 85-mm Hektor f/2.5 lens, is ***$120.***



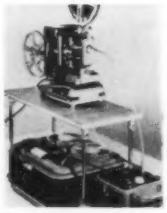
SOUNDVIEW PS-65F projects filmstrips automatically by push-button control, and both 2x2 and Bantam slides manually. A 500-watt lamp is the illuminant. Price is ***$117.50.***

WOLLENSAK 815 projector has fully automatic operation for all 2x2 mounts, has 5-in. Wollensak f/3.5 lens, 500-watt lamp, automatic fade-in and -out, built-in pointer, "air-scoop" cooling, self-contained screen, and remote control, etc. Price is ***$149.50.***

for home movie-makers

BELL & HOWELL TELEPHOTO attachment fits the 20-mm lens of the 16-mm Electric Eye and the 200 Series B&H cameras, and gives a 2x telephoto effect. Price, ***$89.95.***

BOLEX B-8 VS is an 8-mm camera with variable shutter. Features include 2-lens turret, zoom viewfinder, and continuous run lock. Price with Yvar 12.5-mm f/2.5 lens, ***$134.50.***



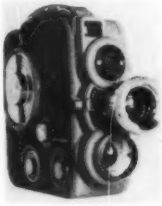
BOLEX M-8 SYNCHROMAT is an electro-mechanical device which keeps a Bolex M-8 projector and a tape recorder in synchronization. Price with cable, roller, and conversion parts, ***$89.50.***

BROWNIE 300 MOVIE KIT contains an 8-mm Brownie camera with f/2.3 fixed focus lens and a 300-watt Brownie projector with built-in screen. Price for complete outfit, ***$104.70.***

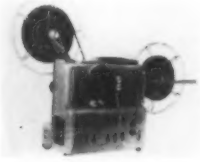
DEJUR-AMSCO FLEETWOOD is an 8-mm magazine-loading movie camera with a zoom-type finder, safety lock, 6 speeds, and footage indicator. Price with f/2.5 lens, ***$114.95;*** Fleetwood Turret, ***$139.95.***

DEJUR ELDORADO III is a three-lens turret, spool-loading, 8-mm camera. Features include built-in filter system, Versa-Dial exposure guide, and continuous run lock. Price with three f/1.9 lenses, ***$99.95.***

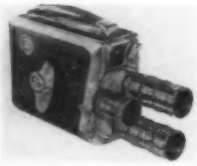
ELMO 8 AA is an 8-mm camera with zoom-type viewfinder. Features include exposure computer, speed from 8 to 32 fps, continuous run lock, and single frame release. Price, with f/1.9 lens, ***$99.50.***



EUMIG C 3 is an 8-mm spool-loading camera with built-in exposure meter. Features include speed from 8 to 32 fps, 8 ft spring run, and continuous run lock. Price, wth 12.5-mm fixed focus f/1.9 lens, ***$129.95.***



EUMIG P-8 IMPERIAL is an 8-mm projector which synchronizes any tape recorder to the projected film. Features include power rewind, 400 ft capacity, and work lamp cut-off. Price with f/1.4 lens, ***$129.95.***



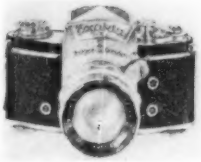
KEYSTONE BEL-AIR K-48 is an 8-mm three-lens turret, magazine camera. Features are zoom-type viewfinder, speeds 12 to 48 fps, and optional lock-on exposure meter. Price with 13-mm f/2.3 fixed focus lens, ***$119.50.***

KEYSTONE CAPRI K-27 is an 8-mm triple-lens turret, rollfilm camera. Features a built-in filter system and Dial-Set Exposure wheel. Price with 13-mm f/1.9 lens and two conversion lenses, ***$99.95.***

KINOTEL f/1.5 is a 3-in. telephoto lens in a C mount, with click-stops and a depth-of-field scale, fitting most 16-mm movie cameras. The price is ***$89.95.***

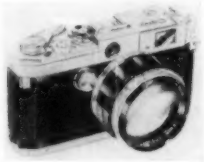
(*Continued on page* 211)

cameras



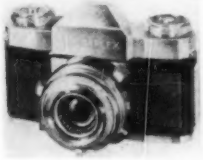
AUTOMATIC EXAKTA IIa, 35-mm single-lens reflex, has MFX synch, window-covered film advance dial, improved take-up spool and film winding, self-timer operating with 20 of the shutter's 27 speeds. Price, from ***$299.50*** to ***$399,*** depending on lens.

GIFTS OVER $150

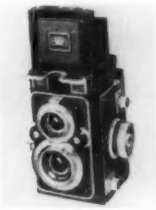


CANON L-1 has many of the features of the Canon V: adjustable view-rangefinder, shutter speeds from 1 to 1/1000 sec, automatic parallax correction, and a rapid-wind lever on top instead of trigger on bottom of camera. Prices start at ***$259.***

CANON V is a 35-mm camera with a range-viewfinder that adjusts for 35- and 50-mm lenses. It has a self-timer and rapid-action trigger on bottom. Price, from ***$267*** with interchangeable *f*/2.8 lens. Canon V-t is similar, has lever rewind. Price, ***$277*** with 50-mm *f*/2.8 lens.



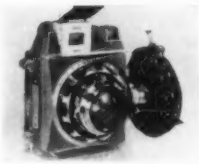
CONTAFLEX III, a single lens 35-mm reflex camera for eye level use, has an automatic diaphragm. Its 45-mm Zeiss Tessar *f*/2.8 lens accepts components for wide angle or telephoto effect. Price, ***$176.*** Contaflex IV with a built-in exposure meter is ***$199.***



IKOFLEX FAVORIT AUTOMATIC is a wholly new Zeiss product with many new features, including magnified speed-control and aperture settings. A calibrated photoelectric exposure meter is built in. Price, ***$209.***

KODAK RETINA OUTFIT consists of camera, field case, 35- and 80-mm lens components, case for 50-mm component, 35-80 finder, and Kodak Contour bag, all in a case that can be used as slide-file. Price, for IIc outfit, ***$351;*** for IIIc outfit, ***$394.***

KONICA AERIAL CAMERA has a motorized mechanism permitting 10 exposures in 15 sec. Lens is a fixed-focus 135-mm Hexanon *f*/3.5, diaphragm stops down to *f*/22, and shutter speeds are 1/50, 1/100, 1/200, and 1/400 sec. Price is about ***$650.***



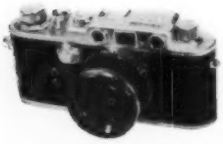
LINHOF TECHNIKA-PRESS 23 CAMERA has lens interchangeability and accepts sheet film, film-packs and a Rollex 120 roll-film back for 8 or 12 exposures. Price, with normal 100-mm Zeiss Planar *f*/2.8 lens, ***$695.***

MIRANDA, a 35-mm single-lens reflex, accepts the lenses and accessories of eleven other 35-mm cameras, also features Penta-Prism viewing and focusing. Shutter has FPX synch and speeds are from 1 to 1/500 sec. Price is ***$199.95.***

NIKON SP is a 35-mm camera with a coupled rangefinder combined with a parallax correcting bright-frame finder that shows the fields of the interchangeable 50-, 85-, 105-, and 135-mm lenses. It also has a finder for 28- and 35-mm lenses. Price, ***$369.50.***

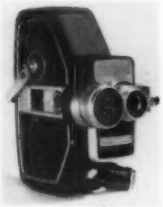
PRAKTICA FX2 has an internally coupled automatic diaphragm permitting focusing at full aperture. Pressing shutter-release closes diaphragm to predetermined opening. Speeds are from ½ to 1/500 sec. Price, with *f*/2.8 Tessar lens, ***$179.50.***

ROLLEIFLEX AUTOMATIC 3.5 is a fully automatic 2¼x2¼ twin-lens reflex camera. The lens is a 5-element *f*/3.5 in a fully synched shutter. Price, ***$224.45;*** with built-in light meter, ***$264.45.***



TANACK IV S is a 35-mm camera with coupled rangefinder and an interchangeable lens. Its focal plane shutter has speeds from 1 to 1/500 sec. Price, with 50-mm Tanar *f*/2 lens, ***$169.50.*** Accessory lenses include 135-mm Tanar *f*/3.5 and 35-mm Tanar *f*/2.8, ***$79.50*** each.

for home movie-makers

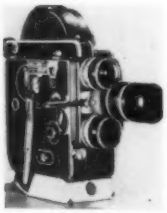


BELL & HOWELL ANGENIEUX f/1.3 is a 15-mm lens for movie cameras. It focuses down to 10 in., has a clickstop diaphragm, and stops down to *f*/16. Price is ***$159.50.***

BELL & HOWELL 240 SERIES are 16-mm cameras featuring automatic film threading, 100 ft capacity, 32 ft run, and single frame exposure. Models available with and without turrets. Prices, ***$179.95*** to ***$259.95.***

BELL & HOWELL 240EE is a 16-mm spool loading camera with automatic electric-eye diaphragm control, automatic threading, 32 ft spring run, and 100 ft capacity. Price, with 20-mm *f*/1.9 lens, ***$329.95.***

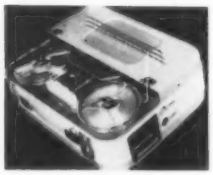
BOLEX UNDERWATER BELL & HOWELL 290 is an 8-mm camera with an electric-eye automatic diaphragm. Other features are brilliant viewfinder and visual exposure indicator. Price with 10-mm Super Comat *f*/1.9 lens, ***$169.95.***

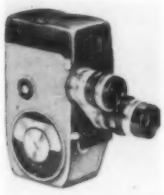


BELL & HOWELL MODEL 300-L is a portable tape recorder with 3 separate motors, 2 speeds, drop-in threading, and 4 speakers. Price, ***$299.50.***

BELL & HOWELL 775 is a push-button controlled tape recorder. It has dual speeds, twin 5½-in. speakers, dual recording-indicator lamps, input and output jacks, and a monitor and public address switch. Price, ***$189.50.***

BOLEX H-16 REFLEX is a 16-mm turret camera with viewing and focusing through the taking lens. Camera is equipped with new registrator claw which eliminates all flicker. Price with *f*/1.9 Lytar lens, ***$419.50.***



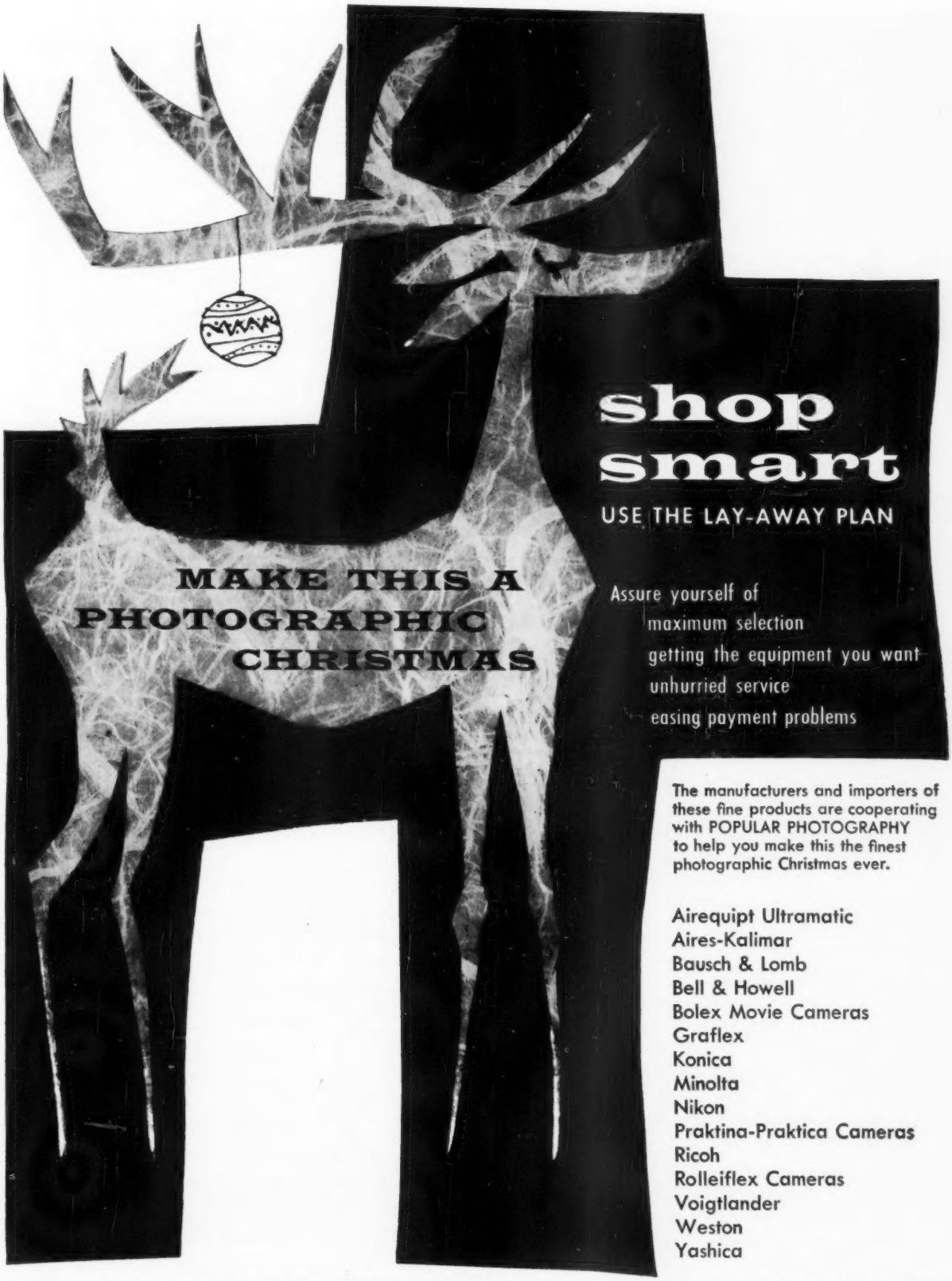


BUTOBA is a dual-speed, battery-operated, portable tape recorder with spring-powered hand-wound motor or household current operation. It has both in- and output jacks. Price, ***$295.***

CANON 8-T is a roll loading 8-mm twin-lens turret camera with magnifying viewfinder. Features are shutter lock, ground-glass focusing, and wrist-strap. Price, with 13-mm *f*/1.8 lens, ***$159.50.***

CONTINENTAL is the name of a Norelco tape recorder with three speeds, piano-key pushbutton controls, and twin-cone speaker. Price is ***$269.50.***

(*Continued on page* 199)



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Prize Winners

COLOR

(Continued from page 141)

Nynashamn, Sweden; "Reflection," by Jack Manning, New York City.

"5-11 Alarm," by Jim McCall, Chicago; "Symmetry," by John McFarland, Kansas City, Mo.; "Festive Lights," by J. A. Meade, Los Angeles; "Baby Ducks," by Ludwig Munchmeyer, Hasbrouck Heights, N. J.; "Vermont Portrait," by Erle S. Myers, Salem, Mass.; "Chalet," by Russell Pfeiffer, Detroit; "Yellow Against Black," by Wim Pin, Curaçao, Netherlands W. I.; "Contrast," by Peter Sahula, Los Angeles; "Golden Boy," by Edwin A. Smith, Pittsburgh; "Shawnee Steam Plant," by David M. Stanley, Paducah, Ky.

"Fantasma," by Morton Strauss, New York City; "Doorknob Reflection," by Wm. H. Trent, Northridge, Calif.; "Shower," by Marlis Welsh, Charlotte, N. C.; "Italian Boy," by Ragnar Widen, Kungsor, Sweden; "Monster," by Stanley J. Williams, San Diego; "Clarinet Keys," by Walter J. Wood, Whittier, Calif.; "Girl on Pier," by Masaharu Yoshimura, Tokyo, Japan; "Surveying the Flood," by Jose L. Zakany, Mexico City; "Golden Parade," by Jose L. Zakany, Mexico City; "Misty Morn," by Jose L. Zakany, Mexico City.

BLACK & WHITE

(Continued from page 141)

köping, Sweden; "Street Corner," by Stig T. Karlsson, Spanga, Sweden; "Cheryl," by Kenneth O. Kennedy, Los Angeles.

"In a Street-Mirror," by Gustaf Larsson, Norrköping, Sweden; "Take-off," by Chuan-chu Lin, Taiwan, Formosa; "Horse and Rider," by Hugo Lundberg, Nynashamn, Sweden; "Equestrienne," by Hugo Lundberg, Nynashamn, Sweden; "The Six Crosses," by Giovanni Massara, Biella, Italy; "Boy in Train," by Edward R. K. Miller, San Juan, P. R.; "Nude," by Benn Mitchell, New York City; "Girl and Rocking Chair," by Benn Mitchell, New York City; "Snow Geese Nesting," by Albert Moldvay, Denver, Colorado; "Wet Rooster," by Albert Moldvay, Denver, Colorado.

"Mode of Travel," by Koshu Nagasaki, Fukuoka, Japan; "Flight," by Bob Nakamura, Los Angeles; "Scheveningen Beach," by Antonio Persico, Cremona, Italy; "My Foot," by Lila Scheiner, New York City; "Late Again!" by Paul Schochet, Glen Burnie, Md.; "Self-Portrait," by Elbert Shea, Houston, Tex.; "Child and Tree," by Judith Tennyson, Washington, D. C.; "Her Sunday Best," by Eugeen Warmenbol, Antwerp, Belgium; "Waterfront," by George Zarin, Forest Hills, N. Y.; "Ball Park," by Murray Zinn, Bronklyn, N. Y.

70 U. S. Savings Bonds, each . . . . . $50 (Listed alphabetically)

"Great Horned Owl," by Archie W. Akers, Millbrae, Calif.; "Nassau Cuties," by Anne Brennan, New York City; "Boy," by Douglas Bwy, La Mesa, Calif.; "Photographer's Wife," by Errol Campbell, St. Louis, Mo.; "Chow Hound," by Walter Chandoha, Huntington Station, N. Y.; "Beach Craft," by Chester W. Chatman, Red Bank, N. J.; "Wind and Water Line," by Enzo Chiurlotto, Venice, Italy; "Venice," by Elio Ciol, Casarsa, Italy; "19th Century Attic," by Van Deren Coke, Lexington, Ky.; "Horse and Stable," by Van Deren Coke, Lexington, Ky.

"Mountain Boy," by Jerry Cooke, New York City; "Nocturne," by Rosa de Loz-Biard, Brussels, Belgium; "Obsession," by Rosa de Loz-Biard, Brussels, Belgium; "Early Morning," by Bob deWit, Gouda, Netherlands; "Jeannie," by Chester R. Dreher, Baker, Montana; "The Loser," by Bob East, Miami, Fla.; "Eye-Witness," by Ake Engman, Sthlm-Bandhagen, Sweden; "A Nose is a Nose is . . ." by Ray Fisher, Miami, Fla.; "Lele," by L. A. Foersterling, St. Louis, Mo.; "Shadow Laundry," by J. M. P. Frijns, Amsterdam, Netherlands.

"Bright Eyes," by Fred Fuller, Chicago; "Problem Ahead," by J. A. M. Gaboury, Montreal, Canada; "Sea Swallows," by Bo Gabrielson, Stockholm, Sweden; "Cindy," by Jim Gaines, Agoura, Calif.; "Quack, Quack!" by John Gajda, Detroit; "Circus Flyers," by Edgar Gelabert, New York City; "Curiosity," by Philipp Giegel, Zurich, Switzerland; "Nude in Surf," by Merton J. Gordon, Syracuse, N. Y. "Doubles," by Dennis Hallinan, Cypress Gardens, Fla.; "Temperature Control," by L. Fredric Hechenberger, Manchester Center, Vt.

"Wings of Freedom," by Yook O. Hom, Brooklyn, N. Y.; "Horn Players," by Carl Howard, Amherst, Mass.; "View from El Window," by Aileen Hunt, New York City; "Young Fishermen," by Charles Kallay, Bratislava, Czechoslovakia; "Human Chessmen," by Nils Karlsson, Norrköping, Sweden; "The Professional," by Paul Kavanagh, Dundalk, Ireland; "Silhouette with Balloon," by Emmett J. Kennedy, Los Angeles; "Morning Flight," by Emmett J. Kennedy, Los Angeles; "In Paris," by Elf Kleist, Frankfurt, Germany; "Sea Lion," by Elf Kleist, Frankfurt, Germany.

"Rockington," by Harry V. Leida, E. Stroudsburg, Pa.; "Storm," by Hugo Lundberg, Nynashamn, Sweden; "Style Study" by Hugo Lundberg, Nynashamn, Sweden; "Door," by Oriol Maspons, Barcelona, Spain; "Spring in Paris," by Oriol Maspons, Barcelona, Spain; "Heidelberg," by Henri McDowell, Palo Alto, Calif.; "Musical Notes," by Tom Nebbia, Columbia, S. C.; "Scrambled Legs," by Tom Nebbia, Columbia, S. C.; "Alley," by Fran Nestler, Hollywood, Calif.; "Sleeping Baby," by Geniiro Oono, Akita, Japan.

"Motherhood," by Paolo Pellegrinischi, Viareggio, Italy; "Silhouettes," by Arne Petterson, Lindesberg, Sweden; "One Missing," by Franklin C. Pillsbury, Pittsfield, Mass.; "Go! Go! Go!" by Y. Ernest Satow, New York City; "Cemetery," by Italo P. B. Scanoa, Williamston, Mich.; "Staircase" by Barbara M. Shawcroft, Toronto, Canada; "Nina," by Jeanloup Sieff, Paris, France; "Crowd," by Jeanloup Sieff, Paris, France; "Bamboo Curtain," by Hubert S. H. Siou, Hong Kong; "On the Button," by Ernest Sisto, New York City.

"Mist at Morning," by Karl Sommerer, Sudbury, Canada; "Dying Sparrow," by Suzanne Szasz, New York City; "The New Baby," by Suzanne Szasz, New York City; "Mother and Child," by Suzanne Szasz, New York City; "Marsha and Tom," by William Thonson, El Paso, Tex.; "As I Said . . .", by Franz Villiger, Gstaad, Switzerland; "Swoosh!" by Jack Wallach, Ozone Park, N. Y.; "Perspective," by Eugeen Warmenbol, Antwerp, Belgium; "Workers' Way," by Albert Winkler, Bern, Switzerland; "5-4-3-2-1—Go!," by Emery J. Woodall, Jr., Denver, Colo.

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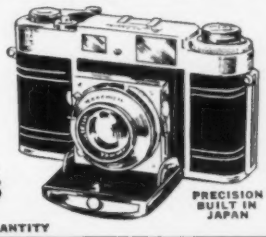

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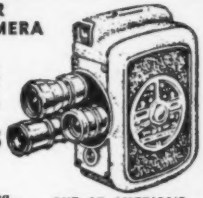

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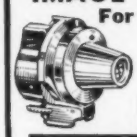

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(*Continued from page* 174)

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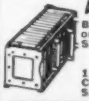

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Extension Tube Set, 2 adapters	20.00	12.95
Microscope Adapter Set	29.50	14.95
Special Ext. Tube Set	12.00	7.95
Waist-level Reflex Viewfinder	20.00	13.95
Ground Glass Focusing Screen	3.95	2.95
Leather Case for Waist-level	3.00	2.25
Deluxe Leather Eveready Case	15.00	10.95
Rubber Eye Cup	6.00	4.50

• FAMOUS PIESKAR BERLIN West. Germany

Lenses for Exa, Exakta, Praktica, Pentacon. Specify camera when ordering.

	List Price	Our Price
f2/85mm	$124.50	549.95
f2.8/100mm	69.95	32.95
f3.5/135mm	74.95	34.95
f5.5/180mm	79.95	39.95
f5.5/250mm	124.50	59.95
f5.5/400mm	189.50	97.95

For Praktina FX add $5.00.

BRAND LENSES

for EXAKTA, EXA, CONTAX D, PRAKTICA FX, PRAKTIFLEX, CONSOL, PENTACON, HEXACON

	Reg. List Price	Our Price
ANGENIEUX		
f3.5 28mm Angenieux	$120.00	$ 84.00
f2.5 35mm Angenieux	99.50	69.50
f1.8 90mm Angenieux	149.50	105.00
f2.5 90mm Angenieux	94.50	63.95
f2.5 135mm Angenieux	179.50	125.60
f3.5 135mm Angenieux	89.50	63.00
f4.5 180mm Angenieux	96.00	66.00
ZEISS		
f2.8 35mm Flectagon Autom.	149.95	105.00
f2 58mm Biotar Autom	165.00	106.50
f2.8 50mm Tessar, Autom	100.00	69.50
f1.5 75mm Zeiss Biotar PS	216.50	139.50
f4.0 135mm Zeiss Triotar PS	85.00	62.50
f2.8 180mm Zeiss Sonnar PS	395.00	219.50
ISCO		
f2.8 50mm Westanar Autom.	$ 69.50	$ 49.50
f2. 50mm Westagon Autom.	110.00	77.00
f3.5 135mm Westanar PS	79.50	44.50
f4.5 135mm Westanar PS	69.50	39.50
f4.5 180mm Westanar PS	89.50	49.50
ENNA		
f3.5 28mm Ultra W.A. PS	120.00	69.50
f2.5 35mm Super W.A. PS	99.50	54.50
f3.5 35mm Wide Angle PS	79.50	44.50
f3.5 135mm Tele Clickstop	79.50	32.50
KILFITT		
f3.5 40mm Microkilar E	89.95	62.95
f3.5 40mm Microkilar D	114.95	80.45
f2.8 90mm Microkilar	269.95	189.50
f3.5 150mm Tele-Kilar PS	167.50	117.25
f5.6 300mm Tele-Kilar PS	199.50	139.50
f5.6 400mm Fern Kilar	289.00	202.50
f5.6 600mm Fern Kilar	629.00	440.00
SCHNEIDER		
f1.9 50mm Xenon Autom	169.50	109.00
f3.5 135mm Tele-Xenar, Autom	144.50	99.50
f5.5 200mm Tele-Xenar PS	124.50	87.50
f5.5 360mm Tele Xenar PS	214.50	150.50
STEINHEIL		
f3.5 40mm Cassaron	54.50	38.50
f1.9 55mm Quinon Auto	169.50	109.50
f2.8 85mm Culminar	65.00	45.50
f2.8 135mm Quinar, PS	149.50	99.50
f2.8 135-mm Quinar, Auto	189.50	139.50
f4.5 200mm Tele-Quinar, PS	149.50	99.50

*Most lenses available for PRAKTINA—add $5.00

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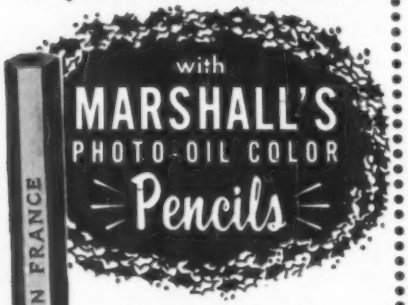

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Set of 18 beautiful assorted colors complete with instructions $4.75

Now you can color any black and white photo or photo greeting card with the greatest of ease.

Without previous art training or special talent, you can turn out a beautiful hand colored photo or greeting card.

Marshall Photo Oil Color Pencils are transparent, so you can see the photo as you are working on it. You can even color glossy or Polaroid prints by first spraying with Marshall Pre-Color Spray, then coloring as usual.

Each pencil set contains 18 beautiful assorted colors plus all accessories and full instructions.

Entry blanks for Marshall's annual Xmas pencil coloring contest may be obtained at Photo, Art, Hobby, Gift, & Department stores or direct from the John G. Marshall Manufacturing Co.

At photo dealers everywhere or write to:

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P-12 167 North 9th Street, Brooklyn 11, N.Y.

☐ FREE Entry Blank for Xmas Coloring Contest
☐ 1 box of Photo-Oil Color Pencils at $4.75

NAME _____

ADDRESS _____

for M2 or baseless bulbs. The unit has a standard shoe to fit on most cameras. Price, ***$10.95.***

WALZ FLASH MASTER is a B-C flashgun with folding fan-type reflector. It has a built-in test lamp, shutter synch check, exposure guide dial, bulb ejector. Price, ***$12.95.***

lenses

ACCURA AUXILIARY telephoto and wide-angle lenses fit all 35-mm cameras with *f*/2.7 lenses or slower, and are threaded for Series V attachments. Price, including case, is ***$16.95*** for each lens, ***$33.95*** for the set.

KALIGAR AUXILIARY LENSES, both wide-angle and telephoto types, are available for 35-mm, Polaroid Highlander or Model 95 cameras, and 2¼x3¼ cameras with *f*/4.5 or slower lens. Prices, ***$15*** to ***$19.95.***

PAR WALZER CLOSE-UP sets for the Rollei 3G camera are available in #1 and #2 sizes. Price is ***$17.95*** per set.

SPIRATONE AUXILIARY telephoto and wide angle lenses screw directly into the camera lens. For the Aires III and IIIL they are ***$16.95*** each, including leather case, or ***$29.95*** for the pair. For the Argus C3 each lens is ***$12.95,*** including case and finder attachment, or ***$27.44*** with case and universal finder.

SPIRATONE LENS CONVERTERS turn a telephoto lens into one with a longer focal length. One type turns a 90-mm lens into a 135-mm one, another makes a 225-mm lens out of a 135-mm lens. The former costs ***$9.95,*** the latter ***$14.95.***—▶

Moneymaking Ideas

(*Continued from page* 64)

the amateur photographer. Many church members are interested in purchasing well-composed 8x10 pictures of their own church. In my own experience I have used simple folding cameras as well as more expensive 35-mm and 2¼x2¼ cameras. I have also found it best to take pictures on a bright, sunny morning or late afternoon using a medium-yellow filter to darken the sky. Vertical cropping generally gives the best results and I usually print on double-weight paper."

He adds that he presents a free print to the minister whom he sees when that busy individual has more "free" time.

Supplementing this from my own experience, it is a good idea often to work through a church missionary group or a Sunday School class and let them handle the sales, splitting the profits with them. This will tie up a minimum of your own time, and there will be many more sales than you could make in a strange church without offending the members with a "commercial approach."

This is your column and we'll pass on more letters next time.—▶

POPULAR PHOTOGRAPHY will pay readers $5 for each money-making idea printed in this column.—Ed.

U. S. NAVY TELESCOPE

Beautiful black-finished Spyglass with 16 power magnification by 70mm vision. Over 2½ ft. long. Mfd. for rigid U. S. Navy use in wet or dry conditions. Excellent for long range viewing or spotting. Moisture and shatterproof construction makes Scope ideal for Sportsmen. Original cost to Govt. $185.00. Includes case. Never before offered at this amazingly low price. Reconditioned. Postpaid and insured anywhere in U. S. A.... **$25.95**

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Factory fresh, high speed movie film for movie making with no lights! TUNGSTEN RATING ASA 250! Free 48 hour processing service included!

8/8mm—25 Ft. Spool ... $2.79 16mm—100 Ft. Spool ... $6.79
8/8mm—Magazine Type. $3.79 16mm—50 Ft. Magazine. $4.29

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442-44 N. Wells St., Dept. P-12, Chicago 10, Ill.

When you order by mail . . .

please print your name and address clearly, be specific in your order, enclose proper amount, allow ample time for delivery.

FREE COLOR ENLARGEMENT

with Ektachrome, Kodachrome and Anscochrome, custom quality, processed by experts.

EKTACHROME and ANSCOCHROME 120 and 620		$1.00
EKTACHROME and ANSCOCHROME 35mm	20 exp.	1.25 (mounted)
	36 exp.	2.00 (mounted)
KODACHROME	20 exp.	1.50 (mounted)
	36 exp.	2.50 (mounted)
EKTACHROME and ANSCOCHROME, factory fresh guaranteed reloads	20 exp.	$1.50
	5 for	6.95
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Free Coupon Good for Wallet-Size Custom Color-Print With Every Roll Processed

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Send for complete price list and mailing bags. Money back if not satisfied.

NATIONAL PHOTO LABS NEW HYDE PARK 18 N.Y.

The Rangefinder

(*Continued from page* 82)

search. His outpost was an Eskimo village called (what else?) Igloolik. While making pictures in the snowy wastes, he lost the precious meter. He told a few Eskimos about it, and miraculously, three months later, one of them turned up with it—in working order. A week passed, and another Eskimo turned up with another PR-1, identical except that it had fallen victim to a wild animal and was no longer quite like new. Capt. Anderson says he knows of no other visitor to the remote place who could have had a meter. A mystery. Our guess? Maybe G-E has a secret Arctic storehouse for its meters, and the Eskimos stumbled on an outcropping of the mother lode.

Candid shots . . .

▶ Forty *Life* photographers have contributed pictures and stories of their working experiences to a new book called *Life Photographers—Their Careers and Favorite Pictures*, recently published by Doubleday at $5. It's a 90-pager, *Life*-size, and includes a chapter on technique and equipment.

▶ *Kent State University in Ohio will hold its 17th annual Short Course in Photojournalism March 18-21. Provocative titles from its program:* Use of 35-mm Equipment by Newspapers, Correct Exposure and How to Get It, Celebrities and What to do About Them, *and* Color for Newspapers.

▶ *Star of the recent Rochester Photo Conference turned out to be a tart-tongued picture editor, whose speech proved so hilarious that half of the assembled newspaper executives ordered long-play records of it.* **Charles T. Haun,** *picture editor of the* Detroit Free Press, *reminded some old-timers of Will Rogers, whose homespun comments on life in the 20's made him a star. Haun's remarks carried a rare ingredient—especially in the newspaper field: they were original.*

▶ Department of Commerce of the State of New York wants everybody to know that the Empire State leads all others in the U. S. in production of cameras, film, accessories, and photo supplies. It has 29 percent of the nation's photo manufacturing plants, and they turn out about 72 percent of the country's photographic products. The New York State plants plan to spend about $50 million this year for expansion.

▶ Festival of Photography *is the theme of the fourth annual Japan Camera Show at the Japan Trade Center in New York City, ending Dec. 6. There are salon prints from Japan, a panorama of that nation's contributions to photography, and a display of more than 700 Nipponese photo products. For visitors with cameras, there are folk dances and models in colorful costumes.*

▶ **Pictures on exhibit:** *Ellis Island,* a series of photographs by **Shirley H. Burden,** at the Museum of the City of New York, opening Dec. 12—▶

Bauer 8mm

"ELECTRO-MASTER"

First and Finest 8mm Automatic Camera

correct exposure automatically* with "ELECTRO-MASTER" Control

* Line up indicators in view finder...Bauer's in-built electric exposure meter automatically sets the lens for perfect exposure...

Developed by one of Europe's leading professional cine-equipment manufacturers, the Bauer "ELECTRO-MASTER" is the *first practical electric-exposuremeter-lens-coupled* 8mm camera . . . This is a precision engineered instrument — not just another mass-produced unit. From its specially-designed, compact aluminum case to its photo-electric cell every detail has been painstakingly constructed with old-world skill. Result: an 8mm camera of supreme performance to satisfy the most critical demands! . . . With Bauer's exclusive "ELECTRO-MASTER" Control you can achieve professional-quality movies — automatically — consistently.

"ELECTRO-MASTER" sets the lens for perfect exposure, provides fade-in and fade-out effects, permits instant compensation for background intensity changes — always under finger-tip control . . . Other trend-setting features: choice of famed Schneider or Rodenstock f1.9 lenses; unique film transport indicator; 4 speeds plus single frame action; takes any color or black and white roll film made; accepts wide angle or telephoto lenses . . . Automatic, smooth, silent, precise.

Model 88B (shown) with f1.9 Schneider Xenoplan Uni-Focus lens **$149.50**
Model 88E with f1.9 Rodenstock Ronar lens in focusing mount **$169.95**

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Remarkable Team-Mate Bauer T-10 Compatible Sound or Silent 8mm Projector

Completely new in concept! The Bauer T-10 offers 16mm features never before found in an 8mm projector . . . Sound or silent operation at will . . . new exclusive electronic synchronization controls . . . lip-synchronized sound . . . works with ordinary tape recorders . . . new point source lamp and optical systems . . . 12 V. 100 Watt System for cooler operation and positive film protection . . . delivers more, sharper, whiter light than usual 500 W. machines. *Amazingly quiet* . . . **$189.95**
(Bauer Electronic Sound Coupler $89.95)

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Photographs by Harvey Shaman

NEW: BALOMATIC SLIDE PROJECTORS

feature fully automatic operation, warming chamber to "prepop" slides

Today's automatic slide projectors add a definite air to your slide shows—an unearthly air. There they sit, happily humming to themselves in the back of the room, going into action at regular intervals (no command needed from you) to buzz-click-click through the complicated business of changing slides.

They let you, as one manufacturer puts it, "be a guest at your own slide show." And unless you are the rugged individualist who insists on a manual gear shift in his car, you'll enjoy letting automatic projectors work for you.

The latest of these, two new Balomatic models by the Rochester optical equipment manufacturer, Bausch & Lomb, boast two very special features:

1. A warming chamber around the slide magazine, heated by the projection lamp, that warms slides to "popping" temperature before they are projected. This eliminates bothersome refocusing after cardboard-mounted slides are projected for a few seconds, heat up, then warp or "pop" out of focus.

2. A central control panel, illuminated by a soft glow when the projector is on. The Balomatic 500 has every control on this panel — quite an accomplishment! Model 300 has focus and elevation adjustments in their usual place, on the projector's front.

Balomatic 500

This is one of about ten fully automatic slide projectors on the market today, "fully automatic" meaning with motorized slide changing mechanism and a timing device to actuate the changer at preselected intervals. On "Automatic," the Model 500's timing mechanism is variable from 4 to 60 seconds, and slides can be changed at any time by touching the change control bar, or changed from a distance using a 15-foot remote control cord.

The Balomatic 500 can be switched to semiautomatic operation, in which the changing mechanism goes into action *only* when the change bar or the button on the remote control cord is pressed.

You just don't realize the advantages of the central control panel until you sit down beside the Model 500 and begin your slide show. There is no more fumbling for a control on the other side of the projector, and no more scorching fingers on the hot lamp house.

Balomatic 300

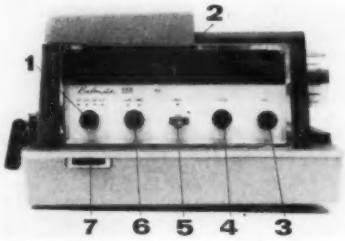
Employing the same changing mechanism as the 500, the Model 300 is priced $65 lower. This saving has been effected by omitting the automatic timing feature, using a 300-watt instead of 500-watt projection lamp, and by simplifying the focus and elevation controls.

This model operates just like the 500 on "Semiautomatic," changing slides either by pressing the change bar or the remote control accessory.

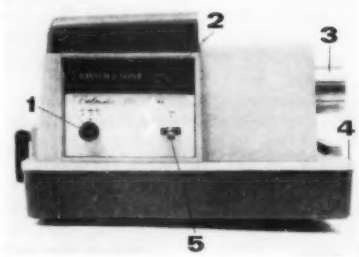
Both models accept special Bausch & Lomb 40-slide capacity magazines.

The changing mechanism on the Balomatics we tested worked dependably with all our 2x2 slides, from cardboard Readymounts to metal slide binders, even glass slides bound with tape. If warped or worn slides jam in the projector, turning a small black knob concealed inside the lamphouse cover clears the slide without too much trouble. Both models project bright, sharp pictures from 35-mm and Super-Slide sizes, the latter showing a slight vignetting at the corners.

The Balomatics come with carrying case and one magazine. The Model 500, which has a 5-inch *f*/3.5 lens, is $149.50. Model 300 has a 4-inch *f*/3.5 lens, sells for $84.50. Additional magazines are available at 95 cents each, a 15-foot remote control cord is $4.95.—▶



Balomatic 500



Balomatic 300

On Balomatic 500 and 300:

1. **MAIN SWITCH** has *on, off, load* positions; also selects semi or fully automatic operation on Model 500.
2. **INDEX KNOB** moves magazine forward or back manually, allows slides to be projected out of sequence.
3. **FOCUS.** On control panel of 500. Rotating lens barrel focuses Model 300.
4. **ELEVATING CONTROL** is located on front of 300, on control panel of 500.
5. **CHANGE CONTROL BAR** puts electric slide-changing mechanism into action.

On Balomatic 500 only:

6. **TIMING CONTROL** sets delay between slide changes.
7. **LEVEL CONTROL** tilts projector to correct for off-level table or screen.

Gifts from $25 to $75

(*Continued from page* 178)

CAPRI DIAL SET is an 8-mm movie camera with a fixed-focus lens and a dial that sets the lens exposure both indoors and out. Price, with f/2.3 lens is ***$49.95***; with faster f/1.9 lens, ***$59.95.***

CINE-EKTANON f/1.9 is a wide-angle lens for 8-mm movie cameras. It comes in a D mount, has clickstops to f/16; Price, ***$54.50.***

CRAFTSMAN K100 is a compartment case for the Kodak K100 turret movie camera and its accessories. Price, ***$44.95.***

ELGEET AUTO-EX is an f/1.9 movie lens that is coupled to an exposure meter. It fits 8-mm movie cameras with D-mounts. Price is ***$49.50.***

ELGEET OPTICOLOR lenses, especially designed for color movie films, are available in 4 types: a 38-mm focusing telephoto f/2.7, ***$29.95***; a 38-mm focusing telephoto f/1.9, ***$49.95***; a 7-mm fixed focus wide-angle, ***$29.95***; and a 9-mm fixed focus wide-angle, ***$34.25.***

EUMIG ELECTRIC is an 8-mm battery-operated movie camera. Features include speed governor, single frame operation, and direct-view optical finder. Price, with fixed focus f/2.8 lens, ***$49.95.***

KALIGAR LENSES for 8-mm movie cameras: prices for wide-angle 6.5-mm f/1.9 lenses range from ***$34.95*** to ***$39.95***, in focusing or fixed-focus mounts. A 7.5-mm focusing f/1.4 is ***$59.95.*** Focusing telephotos are ***$29.95*** for an f/1.9 lens, ***$42.50*** for an f/1.4 lens. An f/1.9 wide-angle and telephoto set, TW19, is ***$69.90***, with haze filters.

KALIGAR LENSES for 16-mm movie cameras have focusing mounts. They include a 17-mm wide-angle f/2.3 lens at ***$44.50***, a 3-in. telephoto f/3.2 at ***$29.95***, and an f/1.8 telephoto at ***$59.95.***

KINOPAIR is the name of a matched set of f/1.9 telephoto and wide-angle lenses in focusing mounts, for movie cameras with D or B&H mounts. Price is ***$74.95.***

WALZ MOVIE LENS includes a 6.5-mm f/1.4 wide angle ***($49.95)*** and a 1½-in. f/1.4 telephoto ***($69.95)*** for 8-mm cameras.

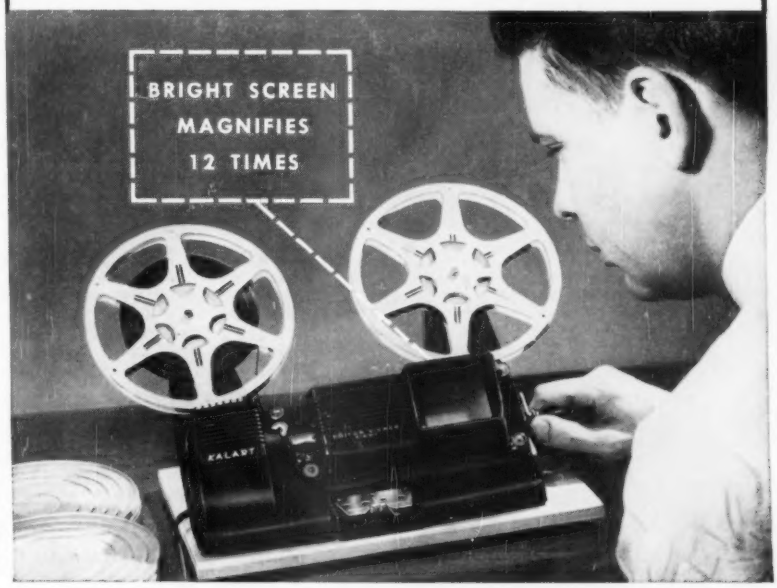
for darkroom workers

ACCURA 35 ENLARGER has double-condensers, glassless negative carrier, and 2-in. f/3.8 Accura Dialite lens with illuminated clickstop diaphragm. Price, ***$29.95.***

BESELER EASEL series includes three rugged models: The 11x14 Simplex and 14x17 Duplex, both with standard two-margin adjustments, and a 14x17 Triplex which features a third margin

KALART Editor-Viewer Eight

FOR BETTER 8mm HOME MOVIES



Complete "see-what-you-do" movie splicer—ONLY $39.50

Cutting and splicing 8mm film with old-fashioned equipment can be a tedious chore. It's hard to see what you are doing.

The new Kalart Editor-Viewer Eight makes splicing fast and easy. You really SEE your movies—and see them big and bright. Brilliant, hooded screen enlarges pictures 12 times, so that you can see just which sections are spoiled and should be cut out. Film cannot overheat. You can study a frame as long as you wish. Single handle operation, geared for smooth film advance and rapid rewinding. Built-in custom splicer assures precision, permanent splices in seconds. Takes reels up to 400-ft.

No other splicing-viewing equipment gives you so many advanced features for so little. Folds flat in a 10" x 14" x 4" handy-carry carton. Weighs only 6 lbs. See it in action at your camera dealer's. Only $39.50. Discover the thrill of showing better movies by editing with a Kalart Editor-Viewer.

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Illustrated 36-page booklet only 10¢

Packed with tips on how to put story-telling sequence in your movies and improve your shows. Regularly 50¢.

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Rush booklet "Editing for Better Movies." I enclose 10¢.

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VULTURE'S EYES

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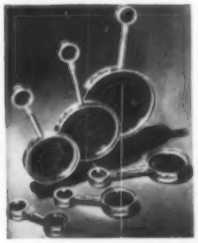
ENTECO POLARIZERS lend astonishing versatility to your camera. They screen out unwanted glare, add beauty to blue skies, intensify color without changing their values, and enable movie fans to attain smooth scene transitions through 'fades' and 'dissolves'. ENTECO'S totally new POLARI-VUE SCREENS now complete with handy, convenient POLARIZING VIEWER.



Ser. 4	$7.95
Ser. 5	$8.95
Ser. 6	$9.95
Ser. 7	$12.95
Ser. 8	$16.95
Ser. 9	$19.95

ENTECO's complete set of new data charts are yours absolutely free.

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control for easier centering. Prices are ***$56.75, $67.75*** and ***$74.75*** respectively.

CLEAR FLO is a darkroom water-filtration unit with a filter set, in a clear plastic case. Price, ***$48.***

DURST PENTACOLOR is a darkroom safelight that comes with four interchangeable filters, and can be adjusted for direct or indirect illumination. Price is ***$34.50.***

EVERPURE WATER PURIFIERS, when placed in darkroom water line, filter out dirt and suspended matter. Model C3 is priced at ***$68;*** larger size available.

FEDERAL Models 291 and 296 enlargers have metal carrying cases which also serve as baseboards. They accept 35-mm to 2¼x3¼ films, have a 3½-in. Decar f/3.5 lens in iris diaphragm. Prices, respectively, are ***$56.50*** and ***$64.50.***

HOLLOWAY ELECTRIC MIXER saves stirring by hand when preparing photographic solutions. Suitable for tanks of one to 15-gallon capacity, it has three-blade, 2½-in. propeller. Price is ***$44.75.***

LOTT ROTARY PRINT DRYERS, available in three models, have improved electric heating elements. Prints are placed on chrome drum, then drum is turned manually to roll canvas cloth over prints while drying. Standard model is ***$34.95;*** Rotomaster ***$69.95;*** and Professional ***$49.95.***

LUTES STANDARD CUTTER for 35-mm film advances eight perforations at a time but can be manually operated for other sizes. Price, ***$24.95.*** A similar stereo model is priced at ***$28.75.***

NIKOR SAFETY TRIMMER (details in previous section) paper cutter; 20x20 size, ***$39.95.***

OMEGA MASKING ATTACHMENT is an accessory for Omega enlargers, to shield up to 65 percent of negative area, as an aid in cropping, double-printing or montage. Price, ***$38.***

PREMIER MODEL 1310 Electronic Timer has repeat timing sequences from one to 60 seconds, time-focus switch, appliance outlet, foot switch or manual control. Price, ***$29.95.***

PRINTOR photoelectric enlarging meter has sensitive photoelectric cell for reading light intensities either at the easel or enlarger lens, from which exposure and paper grade for a wide range of negatives can be determined. The 110-120 volt a-c meter can be used with any enlarger. Price is ***$39.95.***

RICHARD MODEL IT film cutter for 35-mm filmstrip has an illuminated film track, automatic frame advance, self-sharpening blade. Price, ***$49.50.***

RICHARD PROFESSIONAL print washer is 30-in. in diameter and 10 in. high. Construction is non-corroding white plastic. Water consumption is 2-3 gal. per minute. Price, complete with splash cover and 6 ft. hose, ***$64.50.*** An 18-in. diameter model is ***$24.95.***

TIME-O-LITE MONITOR is a line voltage controller used to maintain correct Kelvin temperature when doing color work. Capacity is 500 watts. Price, ***$49.50.***

TIME-O-LITE TIMERS automatically switch off safelight before timing cycle begins and back on after cycle is completed. Timing range is 0 to 60 sec. Master model M-59, ***$24.50;*** Professional model, ***$32.50.***

accessories

B & J COLOROLL is a roll-film adapter back for use on 5x7 or 8x10 view cameras, and will yield 8, 12, or 16 exposures on size 120 film. Price: ***$69.50,*** 5x7 model; ***$74.50,*** 8x10 model.

BARAKUDA UNIVERSAL is a rubber underwater housing for use with most miniature cameras. It has adjustable, interchangeable balancing cylinders, and a gun-sight sportsfinder. Price, ***$39.50.***

EDMUND FIELD RANGEFINDER measures distances from 8 ft. to inf and is a coincidence-image type. Price is ***$32.50.***

FOCASLIDE-M is an adapter enabling the photographer to see an image in the exact size it will appear on the film. It is used on the Leica M-3 camera and Dual-Range Summicron or 50-mm Focotar f/4.5 enlarging and reproducing lenses. Price is ***$43.50.***

GOSSEN TRILUX METER reads light intensity in terms of foot candles. It consists of a large photoelectric cell mounted in a handle connected to a microgalvanometer. The meter permits readings from 0 to 12,000 foot candles. Price, with leather case, is ***$75.***

MINOX UNDERWATER CASE is made of optical Plexiglas and designed so that flash connection, speed and focus controls may be added any time. Housing, ***$75.*** Underwater housing for light meter, ***$17.50.***

PERRIN CONTUR gadget bags come in sizes and models to accommodate cameras from 35-mm and 8-mm movie types up to 4x5 outfits. Each bag has a registered serial number. Prices from ***$19.95*** to ***$49.95.***

SPIRATONE DUOTRACK Folding Bellowscopes fit Nikon, Contax II, IIa, III, and IIIa cameras; have a bayonet mount; accept all Contax and Nikon lenses; have geared track with engraved magnification factors. The rail folds for carrying. A doubletrack Folding Bellowscope, Model CS, fits Contax S, Pentacon, Praktica and similar cameras. Price, for either, ***$29.95.*** A Folding Bellowscope for the Praktina is similarly priced.

PRAKTINA FX Bulk-Film magazine fits the Praktina FX camera and when loaded with 50-ft bulk-film will yield 420 standard 35-mm frames. Price, ***$69.50.***

PRISMATIC VIEWFINDER adapts the Praktica FX2 or FX3 single-lens reflex cameras to eye-level use. Price is ***$29.95.***

RAPID SEQUENCE MOTOR for the Praktina FX camera permits the making of 10 exposures in 5 seconds. Price is ***$69.50.***

ROLLEI READY CASE is made of a light metal and is designed to be air-, dust-, and watertight. It accepts cameras with grooved tripod base only. Price is ***$29.95.***

SCHIANSKY TRIPODS come in three models. No. 149 A is all-metal with two leg extensions, 12-in. elevator, and a pushbutton lock. It extends to 51 in., closes to 17 in. Price, ***$30.50.*** Elevator Tripod No. 171 A is designed for larger cameras, has an airbrake elevator, extends to 61 in., closes to 24 in. Price, ***$58.50.*** Professional Lightweight Tripod No. 131 takes on studio still cameras. It extends to 61 in., closes to 34 in. Price, ***$80.***

SOOKY-M is a close-focusing device (19- to 34-in.) which couples to view-rangefinder of the Leica M-3. It has automatic parallax compensation. Price, ***$36.***

flash

B-C FLASHGUN for the Minox IIIS clamps to the flash-synchronizer contact of this miniature camera and uses no external wiring. The folding fan-type reflector opens to a diameter of 5 in. Unit has a built-in bulb ejector and uses a 15-volt mercury battery. Price, without battery, is ***$29.95.***

FR MODEL 140 electronic flash unit operates on a-c and is priced at ***$29.95.*** It can also be operated on the FR portable power pack which uses four D-size batteries. The power pack sells for ***$14.95.*** Price of the complete outfit is ***$44.90.***

FR MODEL 160 electronic flash unit operates on either household a-c or D-cell batteries. It has a built-in recharger for FR D-cell batteries. Price is ***$69.95.***

GRAFLEX A-C power supplies adapt the Stroboflash II, III, and IV for operation on a-c circuits. Model AC 200 recycles in 6 sec with the Stroboflash II, in 12 sec with the III and IV models. Price, ***$49.*** Model AC-DC 200 works on wet batteries and a-c and has a built-in charger. Price, ***$124.95.***

GRAFLEX SR BOOSTER charger can extend the life of Stroboflash I dry-cell batteries 300 to 400 percent and can also be used for other batteries. Price is ***$29.95.***

HEILAND PROX-O-LITE electronic flash permits extreme close-up photography. It is designed to be used with the pow-

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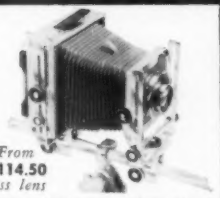

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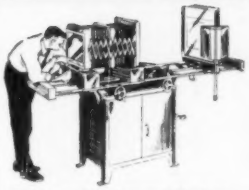

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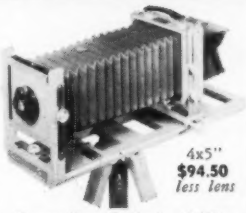

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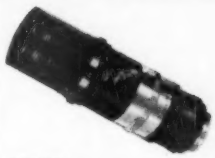

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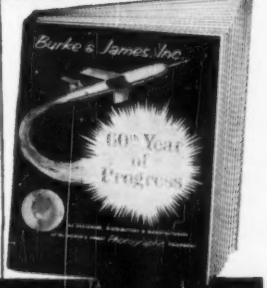

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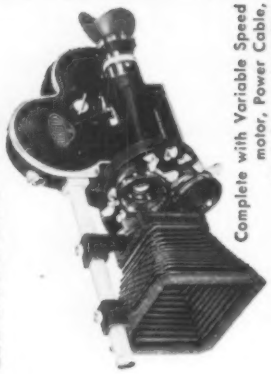

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er packs of the Strobonar 62-A, 71-A, and the 62-B units. Price is ***$42.50.***

HEILAND STROBONAR 62-B is an electronic flash unit that works on a-c or four standard flash batteries. Flash duration is 1/2000 sec. Price, complete with a Pressmaster flashhead that mounts on top of a camera, is ***$64.45.***

HERSHEY 700 is an electronic flash unit that works on four D-cells or built-in a-c unit. It delivers 200 to 300 flashes before batteries need to be changed. Flash duration is 1/1000 sec. Price, with bracket, is ***$54.95.***

HERSHEY MODEL "700" DELUXE is a portable electronic flash unit that works on standard photoflash batteries or rechargeable nickel-cadmium cells. It has a switch for full- or half-power output. Power pack, flash head, and mounting bracket sell for ***$69.95.*** A kit of four nickel-cadmium batteries and a charger is ***$29.95.***

MECABLITZ 100 is an electronic flash unit employing a power transistor in its circuit. It operates on a set of six dry cells, good for over 700 flashes; recycling time is 10 sec. Color temperature is 5500° K. Unit, complete with batteries, weighs about 4 lbs. Price, without batteries, is ***$49.50.***

MEGALUME 3 is an electronic flash unit with a meter and direct-reading dial to compensate for battery power fall-off. Unit works on a-c, four D cells, or a high-voltage battery. Price, with universal bracket and leather case, is ***$69.95.***

RICOHLITE electronic flash unit operates on either a-c or three standard D batteries. Flash duration is 1/500 sec, recycling time is 8 sec on battery, 3 sec on a-c. The flash head fits any camera shoe. Price is ***$49.95.***

SKYLITE SPEED FLASH is a portable electronic flash unit operating on four 67½ volt batteries. Its weight is 5 lbs, 8 oz. Flash duration is 1/500 sec. Price, complete with batteries, is ***$33.85.***

STROBOMITE electronic flash unit operates on a-c or four flashlight batteries. Its reflector is adjustable. Flash duration is 1/1100 sec. A special button to check flash operation can also be used for off-camera and open flash use. Price is ***$64.50.***

ULTRABLITZ JET II is an electronic flash unit that operates on standard a-c circuits and D-cell or wet batteries, without accessories. It has a switch for

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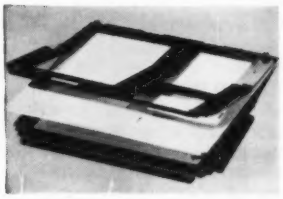
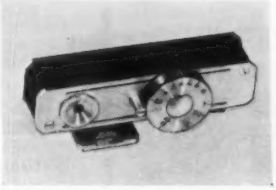


ACCURA 3-in-1 and 4-in-1 ENLARGING EASELS are all metal, precision easels which make darkroom work more fun. Platen is hinged in center so paper stays in place. 3-in-1 has 5x7", 3½x5" and 2¼x3¼", 4-in-1 these and 8x10" size. $5.50 and $7.95.

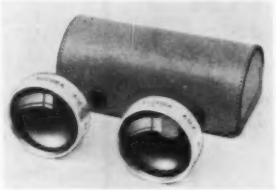


ACCURA RANGEFINDER is the finest super-imposed rangefinder made. It shows a bright, clear, easy-to-focus image, is all metal and has calibrations in feet and meters. Complete with plastic storage case $3.95.

ACCURA REFLEX HOUSING for Leica, Canon and similar cameras makes possible parallax-free reflex focusing. Unique automatic cable activates camera shutter after mirror is released. Housing $39.95, Cable $5.00, Eye-level Finder Attachment $13.95.

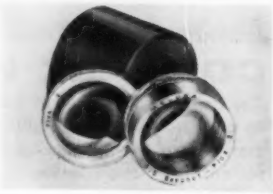
ACCURA AIR RELEASE is a 20 foot remote control shutter release, gently acting through air pressure. Complete with extra large bulb, vinyl hose, chrome cylinder, valve and hose connectors, the Air Release works with most popular cameras. $4.95.

ACCURA EXTENSION TUBE SETS and focusing extension tubes are available for all popular cameras—Leica, Exakta, Argus, Praktica, Canon, Pentacon, Praktina, Contax. Focusing tubes allow variable settings within same tube. 12 models from $5.95.

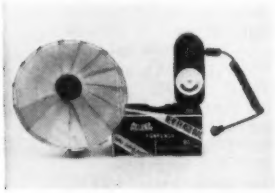


ACCURA AUXILIARY TELEPHOTO and WIDE-ANGLE LENSES are the finest accessory lenses made for 35mm, 2¼x2¼ and Polaroid cameras. They offer better definition, greater magnification and wider coverage, acceptance of standard adapters and filters. Different matching Finders are available, too. Lenses cost from $16.95 up.

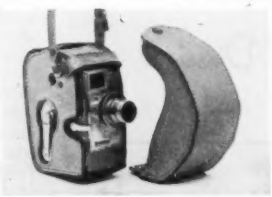
ACCURA DIALITE ENLARGING LENSES are not only among the finest coated enlarging lenses made, but have a very unique feature besides: the diaphragm is automatically illuminated through the enlarger, showing desired opening! 3½" f:4.5 for 2¼x2¼", 2¼x3¼" $19.95, 2" f:3.5 $14.95. Clickstops, of course.



ACCURA CLOSEUP SET for Rolleiflex, Minolta, Yashica. A parallax-correcting closeup lens with prism and a matched taking closeup lens, to make closeups down to 13" simple and foolproof. No. 1 set focuses from 38" to 20", No. 2 set from 20" to 13". Bayonet 3.5 model $7.95, 3.5G model $9.95 and 2.8C, D model $13.95 per set.

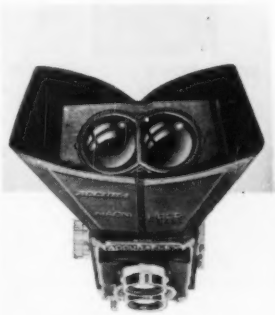


ACCURA FANFLASH guns are made for all popular cameras, have collapsible 5½" fan reflectors, ejectors. Deluxe model shown also has coiled cord, tester, flash dial and leather case. $8.95. Other models from $3.95. Polaroid model $7.95. Accura long-lasting BC batteries cost only $1.00.



ACCURA EVERREADY LEATHER CASES for movie cameras are custom-made for three popular cameras: Brownie 2.7 and 1.9, Bell & Howell 220, 252 and Keystone Capri. Everready cases protect the camera at all times, make possible instant readiness for movie-making. $5.95.

ACCURA RISOMATIC ELEVATING STYLE TRIPODS are 8 section pocket tripods of special sturdiness, yet unusual compactness. They are available with a variety of the famous Accura Tilttops and Panheads, with and without leather case. Prices start at $11.95.



ACCURA MAGNIHOOD. Twin magnifiers make possible accurate focusing of entire groundglass image with BOTH EYES, and at a comfortable distance. Saves eye strain, helps accuracy. Instantly removable and collapsible. For Rolleis and all other twinlens reflex cameras. $2.95.

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ACCURA CHANGING BAGS are justly called 'portable darkrooms.' Whenever there is need for a darkroom—away from home—to take torn or unfinished film out of the camera, to load a tank, or a cartridge, the Accura Changing Bag is right there to help! 17x16" model $4.50, 27x30" 'Professional' model $7.95.

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lenses

ACCURAR f/3.5 is a 35-mm wide-angle lens for Leica and Canon cameras. It has clickstops and couples to camera's rangefinder. Prices: ***$44.95,*** for Leica M-3 model; ***$39.95,*** for Canon and other Leica models.

CURTAR f/4 is a 35-mm wide-angle lens component for the Kodak Reflex, Retina IIc and IIIc cameras. Price, ***$75.***

JUPLEN f/2.8 is an 135-mm telephoto lens with a semiautomatic preset diaphragm for Exa, Exakta, Praktica, Praktiflex, Pentacon, Hexacon, and Contax S and D cameras. Price is ***$69.95.*** A 135-mm Juplen Elite f/3.5 lens in an interchangeable lens mount is priced at ***$49.95.***

KOPIL BELLOWSMAT for close-up photography has among its features a rising back, rising and swinging front, and a mount which revolves 360 degrees. It can be used with Exa; Exakta; Contax S, D, and DA; Pentacon; Praktica; and most Leica cameras. Price is ***$34.95.***

LEICA M3 CLOSE-UP UNIT, BOOWU-M offers three copying ratios: 1:4, 1:6, and 1:9. It is a four-legged stand; the subject is framed by the legs. Price, ***$36.***

LINHOF TRIPOD LEVELLING heads: (see listing in previous section) for large cameras, ***$27.95.***

PRIMAGON f/4.5 is a lens with a 35-mm focal length for the Exakta 35-mm camera. It focuses from 1.4 ft. with stops to f/22. Price, ***$59.50.***

SPIRATONE WIDE-ANGLE attachments for the Kodak Stereo camera increase coverage 50 percent without affecting focus. Price is ***$29.95,*** incl. case.

STERLING-HOWARD TELE-ASTRA telephoto lenses are available in mounts to fit all Exakta models, Praktica, Contax S and D, Pentacon, and similar cameras. They have pre-set diaphragms. Price of a 135-mm Tele-Astra f/3.2, with leather case, is ***$33.75.***

TELE-VOTAR PIESKER Lens System consists of a set of interchangeable lenses for 35-mm and 2¼x2¼ still cameras, and C-mount movie cameras. All have preset diaphragms, and interchange is effected by use of custom adapters. Prices: 100-mm f/2.8, ***$59.50;*** 135-mm f/3.5, ***$69.50;*** 180-mm f/5.5, ***$72.***—

Answers to Popular Photography Quiz on page 44

1—B	3—F	5—A
2—E	4—G	6—D

Eumig P-8 Imperial

(*Continued from page* 154)

heat. The cooling system is highly efficient and after an hour or more of use it is still possible to touch the lamp housing with the bare hand. A convenient control is provided on the side of the housing to center the lamp for maximum illumination.

The threading of the movie film is simple and sure. The spool arms have a 400 ft capacity and fold into the body of the projector for ease in transportation.

Rewinding is a simple, speedy operation with the P-8 Imperial. The rewinding mechanism automatically gears itself when the film gate is opened; there is no shifting of reels.

A rheostat at the base of the lamp housing allows the speed of the projector to be adjusted for minimum flicker in projection and ease in rewinding. A framing adjustment is also included.

The motor of the Imperial is smooth and silent. Other useful features include an automatic cut-off for a work lamp and lifetime lubrication of all unexposed parts of the projector mechanism.

In our tryout we found the Eumig P-8 Imperial to be an 8-mm projector with superior engineering at low cost. It should provide the home-movie maker with the advantage of synchronous sound at a minimum of cost and effort.—*Charles Reynolds.*

Gifts Over $150

(*Continued from page* 184)

CORONET is a tape recorder with a built-in eight-tube radio and a clock, with a switch for picking up programs automatically. It has seven speakers, two speeds, and dual level indicators. Price is ***$329.95.***

DEJUR-AMSCO TURRET FADEAMATIC is an 8-mm magazine loading camera with lens turret. Features are zoom-type finder, fade and lap dissolve devices, and single frame exposure. Price with *f*/2.5 lens, ***$159.50.***

EMIL C-92 TURRETMASTER is a locking turret 8-mm camera with forward and reverse hand cranking, single frame exposure, and 8 to 64 fps. Price, with *f*/1.9 focusing lens, ***$169.50.*** Other models available.

EUMIG C-16 is a 16-mm spool loading camera with built in automatic exposure meter, instant stop, telescopic finder, and parallax compensation. Price with 25-mm *f*/1.9 lens, ***$289.95.***

FILMOSOUND 302D and 302E are 16-mm projectors which record sound on magnetic striped film and accept magnetic or optical sound film. Both have 15 watt amplifiers. Price, ***$734*** to ***$884.***

MAGNEMITE 4-SPEED tape recorder works on self-contained flashlight batteries. It weighs 15

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plus

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lb. Model 610 EM has 15, 7½, 3¾, and 1⅞ ips; 610 DM lacks the 15 ips speed. Price of 610 EM is ***$395***, of 610 DM, ***$355.***

MILES WALKIE-RECORD-ALL is a miniature recorder-transcriber for making on-the-spot recordings. The device is self-powered, has no wires, and operation is noiseless. Voice activation starts and stops the recorder automatically. Recordings are permanent, non-magnetic, and non-erasable. Capacity of reels is 3 or 8 hours. Prices run from ***$350*** to ***$785.***

MOVIE-MITE is a 16-mm sound projector which features a curved film gate, single lamp for sound and picture, and safety trips which automatically stop the machine if a loop is lost. Price is ***$289.50.***

PENTRON ARISTOCRAT is a portable tape recorder with a 10-watt push-pull amplifier. The unit has 4 speakers, 2 LC crossovers, and a VU record meter. Other features are an automatic index counter, two input and two output jacks, and 3¾ and 7½ ips speeds. Price, ***$189.95;*** stereo model, ***$219.95.***

SAMENCO MOVIE CONTROL for time lapse films is available in two models: MC-5B20 operates in 1-sec to 20-min range while MC-5B50 operates from 1 sec to 50 min. Either is priced at ***$210.***

VIDOSCOPE SUPER 16L is the name of an anamorphic lens for 16-mm movie and 35-mm still cameras, the latter equipped with 65-mm or longer focal length lenses. Price, with camera and projector adapters, ***$169.50.***

WITTNAUER CINE-TWIN is an 8-mm battery-run turret camera with zoom finder, and which converts into a projector. Price, with two lenses, base and carrying case, ***$159.50.***

WOLLENSAK 1500 is a dual speed tape recorder weighing 18 lbs. It has a 10-watt push-pull audio output. Operating features include dual speeds, a two-level recording indicator, keyboard control, and index counter. Price, complete with microphone, is ***$189.50.***

for darkroom workers

BESELER DREAM DARK-ROOM KIT contains the Beseler 23C enlarger, a 4-in. lens, enlarging cover, Varigam filters and paper, a roll film developing tank, an 8x10 easel, interval timer, 35-mm, 2¼x2¼, and 2¼x 3¼ negative carriers, darkroom bulb, three 8x10 trays, blotters, thermometer, film clips, film squeegee, graduate, print tongs, and chemicals. Price of complete outfit is ***$195.***

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BESELER DRYERS: these three motor-driven rotary print dryers have thermostatic heating controls, variable speeds, seamless stainless steel drums. Model 1217 takes prints up to 16 in. wide and can dry 50-60 8x10 SW prints per hour, sells for ***$297.95.*** Model 410 takes prints to 12 in. wide, dries 100 per hour. Price is ***$395.*** Model 426 accepts prints 24 in. wide, can dry 250 per hour, sells for ***$575.***

BESELER ENLARGER Model 45MCR-X is similar to other Beseler 4x5 enlargers, but features newly positioned struts for easy access to baseboard. Enlarger takes negatives from 8-mm to 4x5 without changing condensers, has provision for horizontal projection. Electric motor raises and lowers lamphouse assembly. Resistrol unit permits lamp voltage to be controlled up to maximum line voltage. Price is ***$284.75.***

LEITZ FOCOMAT IIc enlarger has double condensers, automatic focusing, glass-sandwich negative carrier free of Newton's rings, filter slide, drawer for negative masks, baseboard negative viewer; can be used for copying. Price, ***$636.***

RAYTHEON MICRONAIRE MARK II air cleaner is said to remove over 99 percent of dust, smoke, and other airborne particles, has capacity of 150 cu ft per minute, no mechanical filters. Price, ***$199.50.***

SIMPLEX Color Processing Machine is a portable stainless steel unit for color and black-and-white work. Main water jacket contains six cylindrical tanks; temperature controlled to within ½ degree. Agitation by rocker arms. Price, Model 100 with timer, thermometer, motor, and agitator, ***$475;*** Model 200, for 4x5 and smaller film, ***$550.***

for Polaroid fans

110A PATHFINDER is a Polaroid camera with a parallax corrected range-viewfinder, an *f*/4.7 lens, shutter speeds to 1/300 sec, an Exposure Value System, MX synch, and self-timer. Price is ***$169.50.***

accessories

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BOLEX UNDERWATER CASE is designed to take any Bolex H-16 camera to 330 ft. All controls are on the outside. The housing is calibrated for any Kern Paillard wide-angle lens, and no adjustments are necessary. Price, ***$600.***

SCHIANSKY TRIPOD DOLLY No. 135 rolls on 3 rubber wheels and accepts Schiansky tripod No. 131. Price is ***$159.25.***

flash

CINEFOT ELECTRON FLASH is an electronic flash unit for underwater use. Type 11 operates on a 450-volt battery, has an output of 225 watt-sec. Flash duration is 1/2000 sec, recycling time 15 sec. Price is ***$289.75.*** Electron Professional, Type 10, operates on a 1200-volt battery, also has a 225 watt-sec output. Flash duration is 1/6000 sec, recycling time, 2 sec. The unit is priced at ***$1,650.***

MEGALUME 4, an electronic flash unit, operates from either a rechargeable nickel-cadmium battery or household a-c. Output is 100 watt-sec and flash duration is 1/2500 sec. It has a built-in charger. Price is ***$199.95.***

MINITRON Model 240 is a semi-portable electronic flash unit with 240-watt-sec input. Color temperature is 5600 K. By using an adapter it can be operated as a slave unit. Price is ***$250.***

SCHEIBE STARLITER 100 is a self-contained studio electronic flash unit with a 100 watt-sec powerpack mounted behind the reflector. It has a power selector switch for ¼, ½, and full power. It operates at 450 volts, a-c. The unit has internal modeling lights. Prices run from ***$169*** to ***$187.***

SCHEIBE STARLITER 200 is an electronic flash studio unit. Output is 200 watt-sec, but can be adjusted by a five-way control. Flash duration is 1/500 sec. Unit has internal modeling lights and operates at 450 volts, a-c. Prices range from ***$305*** to ***$371.***

STARLITER TRAVELLER is an electronic flash unit that can be discharged through up to five lamps. It is available with a 500- or 1000-watt-sec power pack, and has a switch for ¼, ½, or full power. Unit with 500-watt-sec power pack sells for ***$770,*** the 1000-watt-sec outfit is ***$932.***

STROBONAR 91A is an electronic flash unit that operates on a-c or four nickel-cadmium cells which can be recharged indefinitely. It has two outlets, one for full light output and a 1/1000 sec flash, the other for half output and a 1/2000 sec flash. Price is ***$239.70*** for unit with Pressmaster flash head, ***$269.70*** if equipped with Custom Head.

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lenses

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CENTURY f/5.6 is a 500-mm telephoto lens stopping down to *f*/32. It has a built-in sunshade and tripod bracket. Price is ***$199.50.***

DUAL RANGE SUMMICRON f/2 is a 50-mm lens for the Leica M-3 camera, with focusing ranges from 19-in. to 2 ft, 10-in. and from 3½ ft to inf. A detachable viewing unit has automatic parallax compensation. Price is ***$198.***

LEICA M3 50-mm Summicron *f*/2 lens comes in a rig mount that focuses to 3½ ft. The lens unit is removable so that it can be used with the Focoslide-M. BOO-WU-M, and SOOKY-M close-up unit. Price, ***$159.***

LEICA TELYT *f*/5.6 is a 400-mm telephoto lens with collapsible lens hood and click-stops. Price, ***$567*** with screw mount, ***$570*** with bayonet mount.

MEYER GOERLITZ *f*/5.5 is a 400-mm telephoto lens for the Exakta 35-mm camera. It has a preset diaphragm, 6 stops to *f*/32. Price, ***$199.50.***

NIKKOR f1.8 is a 35-mm wide-angle lens available in a Nikon or Leica-type thread mount. It has a clickstop diaphragm, stopping down to *f*/22. Price is ***$179.50.***

STOPOMATIC SCHNEIDER XENON is a 50-mm normal *f*/1.9 lens for 35-mm single-lens reflex cameras. Its diaphragm automatically closes down to the pre-set *f*-opening at the moment of exposure. Price is ***$169.95.***

TELE-VOTAR PIESKER (see listings in two previous sections) 400 *f*/5.5 lens. Price, ***$178;*** custom adapter, ***$16.***

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Report on

CLAYTON FILM-ALL

This versatile new developer is supplied as a liquid concentrate, offers high speed with short immersion

HIGH emulsion speeds and short immersion times are the outstanding features of Clayton Film-All, a new developer designed to handle big and little film formats. Like P-60, Clayton's much respected finegrain formula which has been on the market for the past several years, Film-All is based upon Phenidone, the patented developing agent discovered by Ilford in 1940 and first released commercially in 1951. The new product has much in common with other Phenidone developers (particularly Ilford's Microphen) plus a few tricks of its own.

The developer is supplied in liquid form as a stock solution, taking advantage of Phenidone's ability to formulate highly concentrated solutions without the need for caustic alkalies. A variable dilution system is employed in order to cater to the needs of larger format materials (*which require relatively vigorous contrast*) and 35-mm films (*which benefit from somewhat less contrasty development*). The dilutions recommended are 1:4 for roll and sheetfilms, and 1:8 for miniature materials.

Film-All acts as its own replenisher, a working-strength dilution of 1:2 being used to replenish developer used 1:4, while developer diluted 1:8 is replenished from a 1:4 dilution. The replenishment rate recommended is the standard one ounce per roll of film (*equivalent to 80 square inches of film surface*).

Our Film-All tests, made with a sampling of popular 35-mm, roll and sheetfilms, indicate that this new developer is most noticeably effective with medium- and high-speed materials (rated from ASA 80 to 400) and somewhat less outstanding with the slower thin-emulsion films.

With a three minute immersion at 70 F (*with constant agitation*) Film-All produces excellent results on medium-speed materials like Verichrome Pan and Peromnia 21 with effective speed ratings of 320-400, and with high-speed materials such as Royal Pan, Tri-X, DuPont S-X, etc., rated at 650-1,000. In terms of maximum pushability Film-All is either as fast, or probably somewhat potentially faster, than the currently reigning speed king, Microphen. Negatives on high-speed films rated from 200 to 400 and exposed at effective indexes as high as 3,200 and 4,000 proved printable with Film-All development extended to about six minutes. (*Film-All did not, as the reader might well have suspected, prove effective with Kodak's Royal-X Pan emulsions which know no home save DK-50 and DK-60a.*)

Excellent quality was achieved here by rating Verichrome Pan at 400 ASA equivalent, developing for only three minutes in Film-All, diluted one-to-four, with continuous agitation.

Grain and graduation with medium- and high-speed materials proved to be on a par with that of other well-known soft-working high-energy soups. The principal advantages of Film-All being (*1*) somewhat greater maximum pushability, (*2*) somewhat shorter immersion times than even Ethol UFG, and considerably shorter than the Promicrol-Microphen-P-60 axis, and (*3*) a noticeably lower fog-level than other Phenidone developers (particularly as compared to Microphen). The only required processing precaution is strict adherence to continuous agitation during the whole development cycle. When this was omitted, and even with intermittent agitation, gradation fell off considerably, particularly in the highlight and middle-tone areas.

The very things which make Clayton Film-All a prospective member of the elite high-speed film developers' club are responsible for its relatively poorer showing with the thin-films. Three major Film-All characteristics which may be considered advantages in the handling of Medium- and high-speed films, and disadvantages in thin-film processing are: (*1*) Solvent action. The dissolving of the edges of developing grain clumps results in undermining the thin-films' acutance, or contour-sharpness characteristics. (*2*) The mottled, indistinct grain-structure belongs more to the D-23 (fuzzy) than

to the D-76 (sharp) school of grain struc-

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Argus C-44, f2.8, MX, case	117.00	59.50
Canon IV S2, f1.8	284.50	119.00
Canon V, f1.8	325.00	207.00
Edixa C, f2.8, Rfdr	49.95	27.50
Graphic 35, f3.5 (Case & flash)	89.75	49.50
Kodak Retina II, f2, RFDR		43.00
Kodak Retina IIA, f2, RFDR	127.50	62.00
Kodak Retina IIC, f2.8, i	139.50	73.00
Kodak Signet, f3.5	75.00	32.00
Kodak Pony 135, f4.5	29.75	12.75
Kodak Bantam Spec, f2		59.00
Konica III, f2	119.75	61.00
Minolta A, f3.5	49.95	25.95
Ricoh 35, f3.5, case & flash	59.95	28.00
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Voigt Vitessa, f2	159.50	69.50
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35mm SINGLE LENS REFLEX

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Exa, f2.8, Auto RF	165.00	89.00
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Exakta VX, f3.5 Tessar	199.50	119.50
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Leica IIIC, f2 Summitar		114.00
Leica IIIF, f2 Summicron	336.00	173.50
Leica IIIF, f1.5 Summarit	357.00	188.00
Leica M3, f2 Summicron	447.00	268.00
Leica M3, f1.5 Summicron	468.00	289.00
Contax II, f2 Sonnar		63.00
Contax IIA, f2 Sonnar	345.00	114.00
Contax IIA, f1.5 Sonnar	374.00	152.50
Contax IIA, f1.5 Sonnar	348.00	169.00
Nikon S, f2 Nikkor		98.00
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35mm f3.5 Nikkor	89.50	48.00
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85mm f2 Nikkor	175.00	84.00
90mm f2.5 Angenieux	94.50	49.50
90mm f4 Elmar	90.00	47.50
135mm f4.5 Hektor	135.00	54.50
135mm f3.5 Nikkor	135.00	65.00
135mm f4 Sonnar	146.00	65.00
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B&H 172B, f1.9	164.95	87.50
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Keystone K-70, Bright beam 500w	64.95	34.50
Kodak Brownie, 300w	62.00	33.00
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to the D-76 (sharp) school of grain structure. (3) The shortness of Film-All immersion times, which are a problem with normal films, become a much greater headache with the thin-films. Even with these films exposed at twice their manufacturers' ratings, a standard operating procedure for attaining ultimate quality with such materials, the Film-All development times averaged 1½ to 2½ minutes in our tests. In all fairness, however, it must be pointed out that the thin-film performance of Film-All is somewhat better than either Microphen or P-60, about equal to that of Promicrol, and markedly inferior only to UFG, while offering at least a full stop worth of extra pushability and even shorter developing times than those afforded by the Ethol product.

Clayton Film-All is, then, an extremely capable performer whose special characteristics give it a worthy place among the leading soft-working, high-energy finegrain developers in use today. Its dilution features will have to be more fully experimented with before its full potentialities will probably be achieved. Our experiments with more concentrated solutions (ranging to the straight stock solution) and with greater dilutions (going down to about 1:20) indicate at least a very strong possibility for profitable experimentation.

Like all Phenidone formulas, Film-All has exceptionally fine keeping qualities (despite which it is supplied in dark brown polyethylene plastic pinch-bottles!), both as to shelf-life and rate of exhaustion. The 24 ounce stock solution unit (enough for one gallon at the 1:4 dilution or 216 ounces at 1:8) lists for $1.70. The manufacturer is Clayton Chemical and Packaging Company, 5420 North Damen Avenue, Chicago 25, Illinois.—*Bob Schwalberg*

Gifts Under $10

(*Continued from page* 170)

OCEAN ADVISER photoelectric exposure meter has an adjustable shoe clip for fitting atop the camera. It is calibrated for ASA film speeds. Price, complete with case and metal strap, is ***$8.95.***

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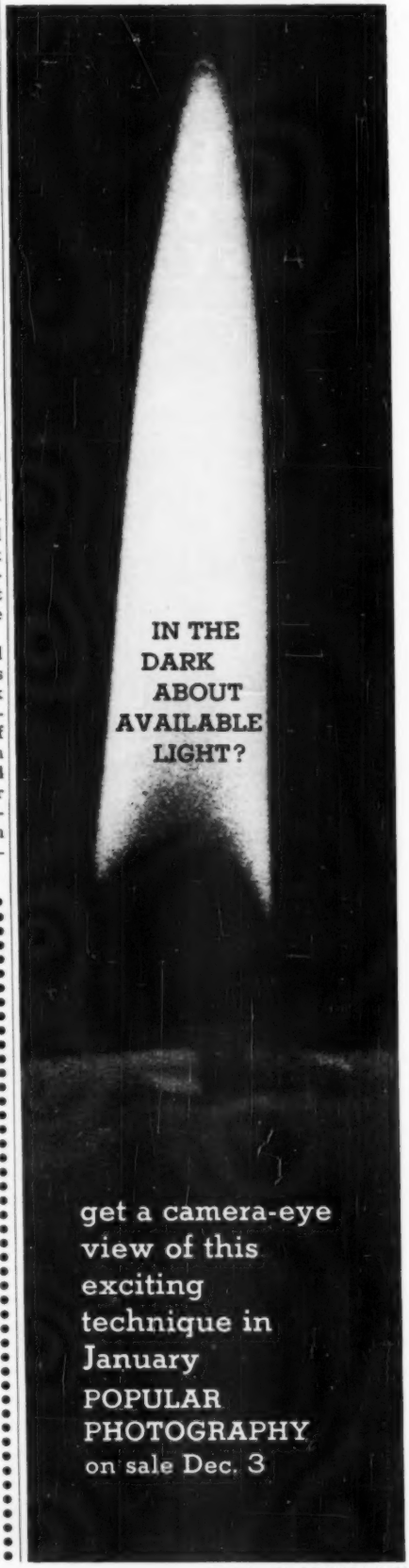

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REFLEX KOPIL is a self-timer for use on cameras, such as reflex models, that do not accept a straight self-timer. It has adjustable time-delay and plunger length. ***$2.95.***

RHODES JOTTER is a notebook which clips onto a 35-mm camera case and is used to record exposure data. Pad and pencil are under a cadmium-plated cover. Price is ***$2.95.***

RICOH CLOSE-UP ADAPTER for the Ricoh 35 camera focuses down to 18 in. and has a finder for parallax correction. Price is ***$6.50.*** For the Super Ricohflex, two sets of close-up and parallax correcting lenses are available: the Plus 1 set focusing from 2½ ft. to 18 in. and a Plus 2 set, focusing from 18 to 11 in. Either set is ***$4.50.***

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ROTOLOK permits the photographer to instantly release his camera from tripod panhead by pulling on a chain. It fits any camera. Price is ***$9.98;*** additional tops for cameras are ***$1.89*** each.

SNAP HOOD is the name of a collapsible lens shade and it is available for bayonet-mount cameras, in Series V and VI, and 42-mm sizes. Price is ***$3.95.***

SPIRATONE BOOM LIGHT ATTACHMENT fits most light stands. It is 4½ ft. long, and has an adjustable swing and counter balance. Price, ***$4.98;*** with a 3-section stand, ***$7.47.***

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x4-in., at ***$6.89***; 11x8x5½-in., at ***$8.89***; and 12x9x6-in., ***$10.89***.

SPIRATONE SUEDE POUCHES for lenses are made in three sizes: P1 for 35-, 40-, 50-, and 58-mm lenses, ***$1.25***; P3 for 85-, 90-, 100-mm telephoto lenses, and certain 28- and 35-mm wide angle lenses, ***$1.45***; and P5 for 135-mm lenses, ***$1.95***.

STARDUST-MOONGLOW ALBUMS have padded, stain-protected covers. They are available in both multo-ring and 3-ring styles. Each album has six transparent Mylar protectors. Price is ***$7.50***.

TECH PHOTO RAPID ADVANCE LEVER for Leica camera attaches permanently to the winding knob. It comes complete with a small Allen wrench. Price, ***$4.95***.

UNIVERSAL COPY BRACKET, for copy work, locks on most enlarger poles or other uprights and accepts American or European threaded sockets. The price is ***$9.95***.

WALZ CORONA, a photoelectric exposure meter, fits any camera accessory shoe. It reads from *f*/1.4 to *f*/22, has shutter speeds from 8 to 1/1000 sec, and LVS and movie settings. It has ASA calibrations from 3 to 400, and a low scale for dull light conditions. Price, complete with case and chain, is ***$9.95***.

WALZ CORONET B is a reflected light exposure meter with an incident light adapter. It is calibrated in ASA speeds from 3 to 1200, has aperture settings from *f*/1 to *f*/32, shutter speeds from 30 to 1/1000 sec, and movie settings. It has provision for filter factors. Price, with case and chain, is ***$9.95***.

WALZ FILTERS for use on the Rollei *f*/3.5 camera are available for use with color and black-and-white films. Price, with lenshade, is ***$5.45*** each or ***$15.95*** in kits.

WALZ POCKET RANGEFINDER for measuring distance has a removable accessory shoe clip for fitting on cameras. It is available calibrated in either feet or meters. Price, ***$6.95***.

WALZ SELF-TIMER attaches to the camera cable release socket. It is adjustable to any time-delay from 5 to 15 sec and has an automatic stop. It comes in a short neck model that includes a Leica tip and in a long neck model for cameras that require more clearance. Price of either model is ***$2.95***.

ZEISS No. 472 is the name of a hard-leather case which will hold

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3 filters and a sunshade for the Contina or Contaflex cameras and fits the camera strap. The price is ***$2.75.***

flash

ACCURA POCKET FLASH units have a 6-in. folding fan-type reflector with two-way adjustment for beam or bulb type. Accura Pen Panflash uses two penlite batteries, sells for ***$3.95.*** Accura B-C Fanflash uses B-C batteries and is ***$5.95.*** Accura B-C Deluxe Fanflash Model CC has a 2½ ft coiled cord, battery-bulb tester, and leather case; price is ***$7.95.*** Accura B-C Deluxe Fanflash Shoe-Model makes contact through its shoe. It is priced at ***$7.95.***

AGFALUX is a self-enclosed folding B-C flashgun. The unit has a fan-type folding flashgun, and a bulb ejector. It fits any camera having an accessory shoe. Price is ***$9.95;*** with zippered case, ***$10.95.***

GRAFLASH B-C is a B-C flash unit that mounts directly on top of cameras with an accessory shoe with built-in flash contacts. The flashgun takes bayonet-base flashbulbs, and has a bulb ejector button. Price is ***$7.95.***

FOLD-FAN IKOBLITZ, a B-C flash unit, folds up to encase itself completely. It takes bayonet-base bulbs, and has a folding fan-type 4-in. reflector, has a retractable attachment to fit the camera shoe, a bulb ejector and a built-in bulb tester. Price, including case, is ***$9.95.***

JUPLEN FLASHGUN has a folding fan-type reflector, a side-light extension outlet, and a cord with both ASA and PC tips. Model A-1 has a metal housing, and sells for ***$9.95.*** Model A-11 comes with leather case and test bulb, and is priced at ***$6.95.***

KENT BC Fanfold flash gun has a metal reflector that folds to the size of its battery case. It has a battery capacitor and uses a 22½ volt battery, a built-in test lamp and bulb ejector, a connecting cord with both ASA and PC tips, and fits any camera accessory shoe. Price is ***$6.50.***

KONIFLASH III is a B-C flashgun with a folding reflector fitting any camera with an accessory shoe. It has a built-in test lamp and bulb ejector, and an exposure scale. Price, with cord and case, ***$9.95.***

MINOLTA JR. B-C flash unit has a folding fan-type reflector that measures 5 in. in diameter. It takes bayonet-base bulbs. Features include a built-in test lamp, a bulb ejector, an exposure guide on the back, and a flash cord that has both PC and ASA terminals. Unit fits any camera accessory shoe. Price, with case, ***$8.50.*** An extension unit is available as accessory.

MINOX FLASH ADAPTER for Minox B-C and electronic flash units permits them to be used with any synchronized camera. It fits standard accessory shoes or may be screwed to the retaining screw of a flash bracket. Price is ***$6.95.***

RAINBOW FLASHGUN PFG-2 is a B-C unit with exposure calculator, cord, and test bulb. Price, with vinyl plastic case, is ***$6.95.*** Model PFG-4 is similar, and in a zippered leather case is ***$5.45.*** Model PFG-3 uses three standard penlight batteries. Price, with vinyl plastic case, is ***$3.95.*** All three models have folding reflectors and a shoe for mounting in camera accessory clip.

SYLVANIA ROTARYPACK consists of six M-2 flashbulbs mounted on a plastic disc, to fit rotary-type flashguns. A pocket-size package of two six-shot Rotarypacks sells for ***$1.40.***

VISTERIA flashgun has a folding 6-in. fan-type reflector with an all-metal battery case. Features include an extension flash outlet, a tester, a cord for ASA and PC shutter connections, and a rubber-lined press style bracket. Price, with case and batteries, is ***$7.77.***

VOIGTLANDER BC is a folding flashgun with a fan-style reflector. It fits the accessory shoe of any camera and takes bayonet-base bulbs, or, with an adapter, M2 types. It has a built-in bulb and battery tester and an exposure dial. Price, including case, is ***$9.95.***

lenses

SPIRATONE CLOSE-UP SETS for twin-lens reflex cameras are parallax correcting. Set includes lenses for both taking and viewing lenses, and fit all cameras with 32-mm slip-on size. Set No. 1 is for use at 13- to 20-in., Set No. 2 at 10- to 13-in. Sets are ***$2.98*** each or ***$5.79*** for both.—

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MAKRO-KILAR
90-mm., f/2.8

With the ingenious 90-mm. Makro-Kilar, you can photograph your subject at infinity, or move in closer, closer, closer, magnifying the image as you get nearer, until, at 8 inches from your subject, the image approaches lifesize! The Makro-Kilar—**and only the Makro-Kilar**—gives you this remarkable focusing range without extension tubes, bellows or supplementary lenses. It's the only lens that takes both normal and close-up pictures without extra attachments.

$249.95

The 90-mm. Makro-Kilar is a superb optical and mechanical achievement. Its critical definition, excellent color correction and contrast are due to the use of rare earth elements in the production of the optical glass, combined with the skillful design and painstaking workmanship for which Kilfitt is world-famous.

All the latest refinements are built in, including preset diaphragm mechanism, click stops and lens shade-filter holder. The mount has a complete set of scales to simplify picture taking, including depth-of-field, subject-to-image (reproduction) ratio and exposure increase factors.

The Makro-Kilar is designed for all popular 35-mm. and 2¼x2¼ single-lens reflex cameras. It can also be used with the Leica and similar still cameras (with Kilfitt reflex housing), and with 16-mm. and 35-mm. movie cameras. It is available with either the Basic Kilar mount, which will fit a wide range of different types of cameras simply with interchange of adapters, or Hasselblad mount.

FREE TEST PLATE

Each long focal length Kilfitt lens comes with a factory test plate showing it has passed the most rigid photographic and visual tests. Everything you may want to know about the quality of the lens, including resolution, is revealed on the plate. An 8x magnifying glass is included.

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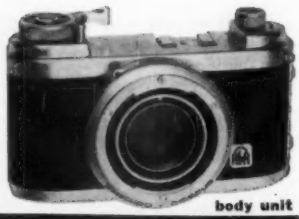

body unit

90-mm lens unit

50-mm lens unit

35-mm lens unit

unique 35-mm design: the AKAREX III

Photographs by Gene Gaines

The Akarex III offers a unique and wonderfully simple answer to the problem of interchangeability on 35-mm cameras. Akarex designers have divided their camera into two separate functional units:

1. A lens unit which contains taking lens, focusing mechanism, single-window rangefinder and viewfinder, and diaphragm.

2. A body unit which incorporates film transport, behind-the-lens shutter, and rapid wind lever.

In appearance, this West German camera is similar to other 35's—until the bayonet lock between the two units is released. As the two separate in your hands, it becomes apparent that you have never seen a camera quite like this before. The body is completely denuded, and the rangefinder-viewfinder is sitting atop a little pedestal, attached to the lens.

This separation into two more or less equal units offers a happy alternative to the two main types of interchangeable rangefinder 35's on the market today; *interchangeable lens* cameras, and the new *interchangeable film magazine* cameras (the Mamiya Magazine 35 reported last month in POPULAR PHOTOGRAPHY and the Adox 300 not yet available in this country).

The Akarex III neatly straddles both types. If you are interested in switching back and forth from color film to black-and-white—and don't want to invest in two cameras, and surely don't want to waste the last dozen exposures on that color roll—a complete camera and an extra body is the thing for you. If you need the shooting flexibility afforded by a wide angle or long lens, then buy the camera and one (or both) accessory lens units.

Lens units are available in three focal lengths—35-mm, 50-mm, and 90-mm—each with a self-contained rangefinder and viewfinder. With practice, lens units can be changed in five seconds, unless the replacement is stuffed in your pocket. (They don't fit pockets as well as regular lenses do.)

On the body unit, the Synchro-Compur shutter has nine speeds from 1/500 to 1 sec and Bulb, with M and X synchronization and a 10-sec delay selftimer. The behind-the-lens shutter has a second set of blades to prevent light leakage when the lens unit is removed in sunlight. A single-stroke rapid wind lever advances film and cocks the shutter.

The Akarex III, complete with 50-mm *f*/2 Xenon lens, is $139.50. The camera is also available with 50-mm *f*/3.5 Xenar lens, at $99.50. Other lens units are: 35-mm *f*/3.5 Xenagon, $79.50; 90-mm *f*/3.5 Tele-Xenar, $89.95. All four lenses are made by the top-quality West German firm of Jos. Schneider, have click-stop diaphragms, and focus down to 3½ ft. Separate body units are priced at $59.50. The Akarex Corp., 80 East 11th St., New York, is the importer.—

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(*Continued from page* 182)

253-AR MONTEREY DE LUXE is an 8-mm projector with motor rewind, gear driven enclosed reel arms, and reverse and still picture control. Price with 1-in. *f*/1.6 lens, ***$99.95***; with Filmovera zoom lens, ***$114.95.***

OMNIBOLEX CASE stores any Bolex H camera with lenses, grip or trigger handle attached. It has compartments for film, lenses, and accessories. It is constructed of leather with velvet lining. Price, ***$89.50.***

PENTRON CHAMPION is a dual track tape recorder with a 5-watt amplifier output and two matched speakers with a cross-over network. Speeds are 7½ and 3¾ ips. The recorder has an automatic index counter, two input and two output jacks. Price, complete with microphone is ***$149.95***; stereo version, ***$179.95.***

PENTRON MERCURY is a portable tape recorder featuring dual-track play and 3¾ and 7½ ips speeds. Amplifier output is 4 watts. It has a record-level indicator, two inputs and two output jacks, and can be used as PA system. Price, with microphone, ***$109.95***; stereo model, ***$139.95.***

PICTO-SCOPE anamorphic lenses for wide-angle movie making is used both on the camera and projector. Model 600 is for 8- and 16-mm cameras having 12-mm or longer focal length lenses; ***$75.*** Model 630 is for 16-mm zoom lenses; ***$90.***

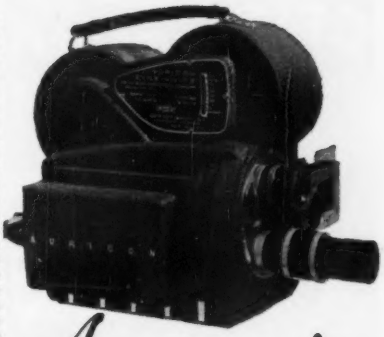
RADIANT CINEMASTER 2½ to 1 for wide-screen projection, has tripod base, and surface 2½ times as wide as it is high. The glass-beaded fabric is kept taut by special roller-lock and tension lever. Measures 40x100 in., priced at ***$79.95.***

S.O.S. JUNIOR ACTION VIEWER is for 16-mm film, and features 2¼x3½-in. image, self-lubricating bearings, built-in cue marking device, and optical prism magnifying-viewing glass. Price, ***$99.50.***

VICTOR EDITING OUTFIT includes Model VE-16 film viewer with 3¼x4¼-in. screen, frame counter, rewinds, splicer, and board. Price, ***$122.50.***

WOLLENSAK 43 is an 8-mm three-lens turret camera. Normal lens is 13-mm *f*/1.9 with conversion units for wide-angle and telephoto. Other features are built-in filter system and exposure dial. Price, ***$99.50.***

WOLLENSAK 72 and 73 are magazine loading 8-mm cameras. Both have five operating speeds, exposure dial and built-in filter system. Single lens 72 is ***$99.50;***



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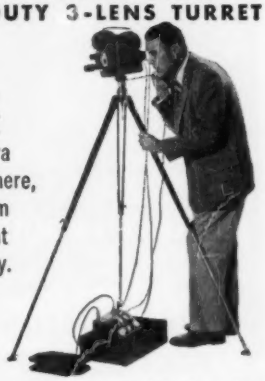

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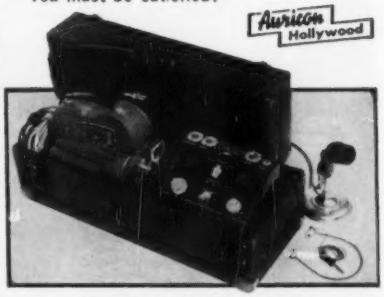

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the 73, with three lens turret, ***$149.50.***

for darkroom workers

BESELER 23C ENLARGER accepts negatives from 2¼x3¼ down to 8-mm with only one set of adjustable condensers. Enlarger is moved by special hand crank, counterbalanced by hidden springs. An automatic lock is provided for tilting enlarger for horizontal projection. Price, less lens, is ***$139.75;*** west of Denver ***$145.75.***

FILMDRY CABINET will dry up to 112 4x5 cut films at once and accepts 5x7, 8x10 and roll films. It can be used to dehumidify darkrooms and is ***$95.***

HEICO MIK filtration units have permanent cartridges, cleanable in one minute. Unit R3E, designed for photographic purposes, is priced at ***$120.10.***

OMEGA Electronic Variable Contrast Timer eliminates handling of contrast filters in enlarging. Exposure time dial and contrast dial on timer are set, then pressing button automatically times exposure, moves a filter control unit under enlarger lens to produce desired contrast. Price is ***$149.50.***

TESTRITE 100 DC FOTO-LARGER, Professional model, is a 4x5 enlarger of diffusion type, convertible to condensers for four film sizes. Has four rigid parallel arms for stability, 360-degree tilt for horizontal projection and distortion control. Price with 135-mm Elgeet *f*/4.5 lens, ***$99.95.***

for Polaroid fans

POLAROID MODEL 150 camera has a parallax corrected range-viewfinder, an Exposure Value System control offering 8 combinations of shutter speeds and apertures, and MX synchronization. Price is ***$109.95.***

accessories

LEICA M3 FOCOSLIDE adapts the camera for close-up work. The unit accepts the lens units of both the Dual-Range Summicron and the rigid-mount Summicron in a special helical mount. It permits groundglass focusing and composition. A second Focomount uses the 50-mm Focotar enlarging and Repro lens. Price of Focoslide outfit is ***$90.75.***

LEWIS PHOTO-MARINE II underwater housing accommodates all Leica cameras except the M-3. Of metal construction, it is pressure-tested for 250 ft. depth. The housing is ***$149.50.*** Accessories available include 50- and 35-mm viewfinder, flash attachment, and additional lens focusing coupling rings.

PRAKTINA FX ELECTRIC Motor-Magazine remote control converts the Praktina FX camera to automatic film transport. It can be used with various triggering devices and Praktina FX accessories. Price, with battery connecting cable and pushbutton release cable, is ***$150.***

PRAKTINA FX RADIO CONTROL UNIT permits operation of the camera at distances up to a mile or more, without external wiring. The camera must be equipped with the Praktina FX electric motor. The Control Unit costs ***$100,*** the electric motor ***$150.***

SEAHAWK underwater housings are made of cast aluminum for use to depth of 150 ft. They have film wind and lock, shutter cocking and release controls, and provision for installing focusing control and underwater flash adapter. Seahawk Mark III for the Argus C-4 and C-44 is ***$79.95,*** for the Canon and Leica, ***$99.95,*** and for the Contax II, IIa, III, and IIIa models, ***$109.95.*** Mark II, for the Argus C-3, ***$69.95.***

WOLLMAN-SCHMIDT undersea housing for Ansco Memar and Super Memar cameras has outside controls for all camera operations. Body is of plastic impregnated aluminum, with plate-glass window. Price, ***$99.50.***

flash

DORMITZER ZEPHYR 260 is an electronic flash unit using a rechargeable Dynaseal battery. Complete outfit, including Dynaseal battery and battery charger, is priced at ***$104.50.***

HEILAND STROBONAR 60S is a self-contained electronic slave light that is triggered remotely by the flash of amateur unit. It is powered by a 240-volt battery. Price is ***$79.50.***

HEILAND STROBONAR 63-B, an electronic flash unit, is powered by a 510-volt battery that is said to give up to 1600 flashes, with a recycling time of 3 to 5 sec. Price, with battery is ***$99.50.***

NICAD A-C CONVERTER for Stroboflash II, III, and IV electronic flash units accepts a rechargeable nickel cadmium battery. It can be used in three ways: as battery-operated portable unit, as recharging unit for the battery, or as an a-c unit. Price, less battery, is ***$80.***

RI POWER GUARD is an electronic flash unit which automatically turns on and off when shutter is released, is built to operate on D cells or

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Polaroid Highlander—80
Pictures in minute. Takes 2¾ x 3¼ prints. Built-in flash, sync. Automatic lens and shutter setting.
Compact size. Add postage 75¢.
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Famous Tasco prism type. Superb optical quality. 7 x 50 C.F. SPL. $25.95. 8 x 30 I.F., SPL. $14.99. 8 x 30 C.F., SPL. $16.99. 10 x 50 C.F., SPL. $24.49. 16 x 50 C.F., SPL. $27.49. 20 x 50 C.F., SPL. $32.50.
Complete with leather straps and case.

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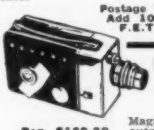

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Magazine loading; spring drive; automatic footage counter; 15 feet on one winding; single-exposure device; interchangeable objective finder; parallax adjustment indicator; 3 speeds. With F:2.5 lens.

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a-c, and has a full- or half-power switch. Price, ***$79.95.***

SYNCTRON 300 is a small electronic flash unit that uses a rechargeable Dynaseal nickel-cadmium battery. Unit, complete with battery and a regulated battery charger, is ***$89.95.***

ULTRABLITZ ROCKET D is an electronic flash unit with a variable-beam reflector adjustable to any lens angle. It has built-in half and full power switch. Unit delivers 600 flashes on dry cells, and also operates on a-c. Price, with batteries, ***$99.95.***

lenses

AKAREX III accessory lenses have their own matching coupled range-viewfinder and fit the Akarex III camera. A 90-mm Schneider Tele-Xenar *f*/3.5 is ***$89.95,*** a 35-mm Schneider Xenagon *f*/3.5 costs ***$79.50.***

CARL ZEISS JENA 50-mm Tessar *f*/2.8 is an automatic diaphragm lens for the 35-mm Exakta camera. Price is ***$100.***

CENTURY TELEFLEX is a 300-mm telephoto lens for standard twin-lens reflex cameras and is set in a focusing mount. Price, ***$119.50.***

FLEKTOGON f/2.8 is a 35-mm wide-angle lens with an automatic diaphragm for use on the Exakta VX camera. Price is ***$149.50.***

GaMi 16 TELE-LENS for the GaMi 16 subminiature camera comes with an optical viewfinder and can be used from 8 ft. Price, ***$135.***

LEICA lens line includes an extreme wide-angle 28-mm Summaron *f*/5.6. Price is ***$105.***

PRIMOTAR f/3.5, a 135-mm telephoto lens for the Exakta camera, focuses from 5.2 ft and has 9 aperture settings to *f*/22. Price, ***$89.50.***

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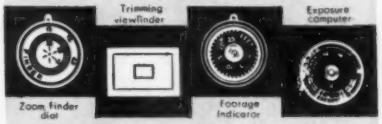

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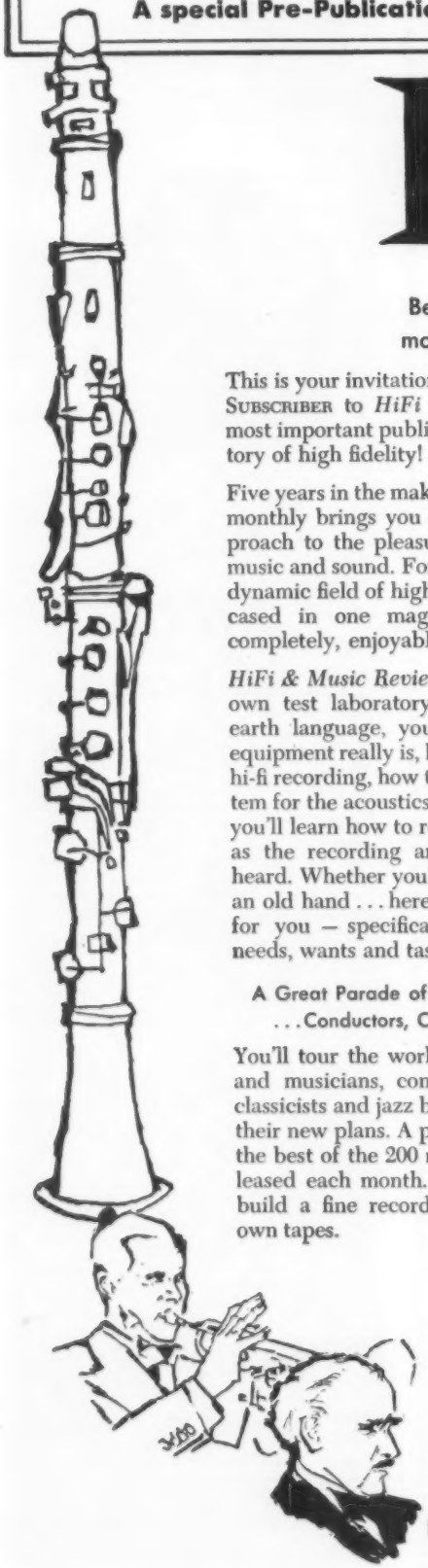

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Contest-Winning Pictures

(Continued from page 160)

Fredric Hechenberger in this photograph made in Manchester Center, Vt., where he lives. The shot was made with a Rolleiflex and 75-mm Tessar f/3.5 lens, and exposure was 1/300 second at f/8, with light yellow filter. Lighting was bright sunlight.

PAGE 122 Photographer Errol Campbell, St. Louis, Mo., arranged milkweed seeds in symmetrical pattern to make a photogram which, he feels, provided the most effective means of capturing the delicate effect of the seeds with their silky, trailing fluff. Paper used was Velour Black BT.

PAGE 123 The house and the solitary donkey provide points of interest in what otherwise would be a completely monotonous and bleak view of an expanse of barren land extending flatly toward the horizon. Toni Del-Tin, Venice, Italy, made the picture with a Rolleiflex equipped with a 75-mm Tessar f/3.5 lens, exposing Ilford film for 1/100 second at f/11. Lighting was daylight.

PAGE 124 This thoroughly drenched and forlorn rooster was photographed by Albert Moldvay, a staff photographer for *The Denver* (Colo.) *Post*, while on assignment to cover a flood caused by cloudbursts north of Denver in May, 1957. To Moldvay, the plight of the disconsolate bird seemed an eloquent expression of the situation, and he made this shot with a Nikon S-2 and 35-mm Nikkor f/2.5 lens, exposing Panatomic X film for 1/250 second at f/5.6, by existing daylight.

PAGE 125 His baby daughter's reaction to the temperature of her bath-water was aptly recorded by photographer Cecil C. Case, Jr., of Jefferson City, Mo., who made the picture with a Busch 4x5 Pressman D equipped with 127-mm Ektar f/4.7 lens. Exposure was 1/400 second at f/16 on Super Panchro-Press, Type B, and lighting was flash.

PAGES 126-127 Always photogenic, the city of Venice offers almost unlimited picture possibilities. Elio Ciol, of Casarsa, Italy, made this shot on a June day when huge, puffy clouds helped enhance the background effect. Ciol's camera was a Rolleicord V with 75-mm Xenar f/3.5 lens; exposure was 1/30 second at f/4 on Gevapan 30, using a red filter; lighting was daylight.

The smaller photograph was made by Ciol in March, from a slightly different angle. Camera and lens were the same as those used for the larger picture, which was made in June of the previous year, and exposure was 1/250 second at f/8 on Ilford FP-3. The strong contrast was achieved in printing the negative, producing a high-key background effect with gondola and figures in bold silhouette.

PAGE 128 This tranquil scene on Switzerland's beautiful Zugersee was photographed by Christiane Gallet, of Boulder, Colo. Miss Gallet's camera was a Rolleiflex with 75-mm Tessar f/3.5 lens. She exposed Adox KB17 film for 1/50 second at f/8, with a yellow filter. Lighting was afternoon daylight.

PAGE 129 "My idea for this photograph," says Robert Conradt, Pasadena, Calif., "was to portray the semi-nude figure in the mood of quiet and dignity which seem to me most natural to it." Conradt's camera was a Rolleiflex with 75-mm Tessar f/3.5 lens. Shutter speed was about 1/50 second at approximately f/4 on Verichrome Pan, utilizing daylight through window.

PAGE 130 The tender, affectionate aspects of mother-and-child relationship are suggested in this appealing picture by Suzanne Szasz, New York City. As the tiny girl put her arms around her mother's neck to "give mommy a b-i-g hug," Miss Szasz made this shot, using a Rolleiflex with 80-mm Xenotar f/2.8 lens. Exposure was 1/25 second at f/4, film was Tri-X, and lighting, available within the room.

Rudi Abraham, of Vancouver, B. C., photographed this lovely little girl in Berlin, Germany, capturing the implication of her deeply serious mood as expressed in her intent gaze. Abraham made the shot with a Rolleicord III equipped with 75-mm Xenar f/3.5 lens, using shutter speed of 1/50 second and lens opening of f/3.5. Film was Ilford HP3 and lighting, daylight.

Sara Charnis, of New York City, photographed this father and daughter in a mood of quiet relaxation one Sunday afternoon at Palisades Park, N. J., where she had gone in search of picture material. She recorded the happy scene with a Leica M-3 and 135-mm Hektor f/4.5 lens. Camera was hand-held, and the exposure was made on Panatomic-X film, utilizing existing daylight, with shutter speed of 1/50 second and lens wide open.

PAGE 131 Returning from an assignment, John Gorman, a staff photographer for the *San Francisco Examiner*, saw his small daughter Nancy riding her bicycle. "I had just one shot left," Gorman says, "so I set an exposure of 1/25 second at f/4 and made the shot as she whizzed by." Gorman's camera was a Super Ikonta B with 80-mm Tessar f/2.8 lens. Film was Super-XX and lighting, shaded daylight in the late afternoon.

"This white cat," says Bruno F. Ferreira, Bombay, India, "is one of four who come to my window each day for food. Cats have always fascinated me; I have photographed hundreds of them, and always am on the lookout for more pictures." Ferreira had his camera ready, and as this feline reached upward for a large piece of food, the photographer made the shot. Camera used was an Agfa Isolette with 85-mm Agnar f/4.5 lens, and exposure was 1/200 second at f/11 through a yellow-green filter on Agfa Isopan film. Lighting was morning daylight, slightly hazy.

Jay H. Saffron, of Riverdale, N. Y. made this picture of his daughter Judy in Central Park. The child was fascinated by a new toy, and her obvious delight as she whirled the toy happily gave Saffron the idea for this shot, which he made with a Hasselblad F 1000 and

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80-mm Tessar f/2.8 lens. Exposure was on Adox R17 for 1/250 second at f/5.6, by daylight.

PAGE 132 Ray Fisher's informal portrait of Robert Frost was made at the poet's winter home in South Miami, Fla., during a conversation. "I hand-held my camera," says news photographer Fisher, "and while we were talking I made some shots without any special poses or lighting." His camera was a Leica M-3 with 50-mm Summicron f/2 lens, and exposure for this shot was 1/50 second at f/6.3, on Tri-X film, by daylight through nearby windows.

PAGE 133 On a train in Romania, Edward R. K. Miller, San Juan, P. R., was seated opposite this serious-looking boy. The lad's expression and the lighting through train window interested Miller, who saw a picture possibility in the scene. "It was the first time I had used a 35-mm camera," relates Miller, "and I had a little difficulty in adjusting it, but the boy didn't change his expression or his position—merely watched me intently and apparently with no curiosity." Camera was a Contax IIIa, with 50-mm Sonnar f/1.5 lens, and Miller used an exposure of 1/200 second at f/8. Film was Ilford HPS, and lighting, daylight.

PAGE 134 Bengt Gustafson had taken his small daughter to a playground near their home in Malmö, Sweden. The child loved the swings, and Gustafson made this shot as she swung toward him. His camera was a Leica M-3 with 35-mm Summaron f/3.5 lens; exposure was 1/100 second at f/4, on Tri-X, by late afternoon daylight. In printing, Gustafson deliberately overexposed the areas around the child, for contrast.

While on a picture-taking expedition in his home city of Karlstad, Sweden, amateur photographer Arne Karlsson was focusing his camera on various areas. A group of youths relaxing during their lunch hour caught his attention, and he felt that their assorted expressions and attitudes presented an interesting scene, which he proceeded to record with a Hasselblad F 1000 and 250-mm Sonnar f/5.6 telephoto lens. Film was Plus-X, exposed for 1/250 second at f/8, by existing daylight.

PAGE 135 Frederick G. Barton, Denver, Colo., has two engrossing hobbies—photography and mountain-climbing—which he pursues with equal enthusiasm. He made this shot of Mt. Massive, near Leadville, Colo., one Saturday afternoon. Barton used a Leica with 135-mm

(*Continued on page 232*)

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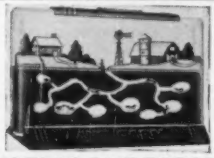

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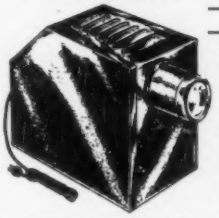

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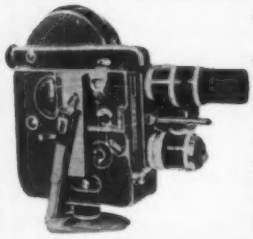

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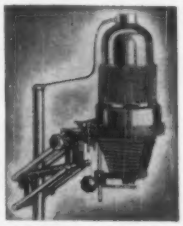

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FACTORY PACKED — 1 YR. EXP.
PRICE INCLUDES PROCESSING

20 EXP		36 EXP	
3 ROLLS	$7.89	3 ROLLS	11.49
6 FOR	14.95	5 FOR	18.69
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PRICE INCLUDES PROCESSING

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3 ROLLS	$9.79	1 ROLL	$8.95
5 FOR	15.00	3 ROLLS	26.50
10 FOR	26.95	6 FOR	50.95
8 mm MAG. 25 FT.		16mm MAG. 50 FT	
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2½ x 3½—25c ea.	3½ x 3½—30c ea.
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Exakta VX, f2.9 lens	99.50
Exakta VX, f1.9 Auto Xenon	179.50
Exakta, VX, f3.5 Tessar	108.50
Exa, f2.9 lens	39.50

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Retina IIC, f2.8 lens	69.50
Argus C3, f3.5 lens	34.50
Contaflex I, f2.8 Tessar	79.50
Contaflex II, f2.8 Tessar	98.50
Contaflex III, f2.8 Tessar	109.50
Contaflex IV, f2.8 Tessar	124.50
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Minox IIIS	88.50
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Contax IIA, f2 Sonnar	118.50
Contax IIIA, f1.5 Sonnar	159.60
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Nikon S-1, f2 lens	89.50
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35mm f2.5 Angenieux	54.50	90mm f1.8 Angenieux	89.50
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40mm f3.5 Steinheil	29.50	180mm f5.5 preset lens	37.50
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40mm Macro Kilar "E"	62.50	400mm f5.5 preset lens	89.50
35mm f3.5 auto w.a.	54.50	400mm f4.5 preset lens	129.50
35mm f2.8 auto Flektagon	99.50	135mm f4 Triotar p.s	59.50
50mm f2.8 auto Westenar	39.50	135mm f2.8 Quinar p.s.	89.50
75mm f1.9 Meyer p.s.	54.50	180mm f2.8 Sonnar p.s.	189.50
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Contaflex II	64.50	+your Retina IIA	Leica IIIF	59.50	+your Leica IIIC
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Nikon S-2	59.50	+your Leica IIIF	Canon T8	98.50	+your 8mm camera
Nikon S-2	59.50	+your Contax IIIA	Praktina FX	69.50	+your Pentacon
Nikon SP	118.50	+your Nikon S-2	Praktina FX	99.50	+your Exa
B&H 8mm EE	109.50	+your 8mm camera	Praktina FX	89.50	+your Contaflex
200 EE	199.50	+your 16mm camera	Praktina FX	68.50	+your Leica IIIF
New 1958 Miranda	88.50	+your Praktica	Praktina FX	39.50	+your Contax IIIA
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New 1958 Miranda	67.50	+your Pentacon	New 1958 Retina Reflex	84.50	+your Retina IIIC
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Ansco Memar F3.5	33.00	3.30
Argus C3, Case & Flash	55.00	5.50
Argus C4, Case & Flash	79.00	7.90
Argus C44 F2.8 Case & Flash	93.50	9.35
Argus C4 F1.9	119.00	11.90
Voightlander Prominent F1.5	199.50	19.95
Voightlander Vitessa "L" F2	119.00	11.90
Voightlander Vitessa "L" F2.8	109.00	10.90
Voightlander Vitessa "T" F2.8	119.00	11.90
Voightlander Vito BL F3.5	59.00	5.90
Voightlander Vito BL F2.8	73.50	7.35
Samoca Rfdr. 35, F3.5 & Case	29.00	2.90
Olympus 35-S F2.8, Case	62.00	6.20
Edixa D, F2.8	48.00	4.80
Minolta Super A, F2.8	104.00	10.40
Minolta A, F3.5	39.00	3.90
Minolta A-2 F2.8	56.00	5.60
Kodak Pony 135C	29.00	2.90
Kodak Signet 40, Flash	59.00	5.90
Kodak Retina IIIC F2	124.50	12.45
Kodak Retina IIC F2.8	104.00	10.40
Kodak Pony II F3.9	21.50	2.15
Kodak Pony IV F3.5	29.95	3.00
Kodak Signet 30 F2.8	43.00	4.30
Kodak Signet 50 F2.8, Meter & Flash	66.00	6.60
Exakta VX F3.5 Tessar	159.00	15.90
Exakta VX F2 Auto Biotar	249.00	24.90
Exakta VX F2 Auto Tessar	209.00	20.90
Praktica FX F2.8 Auto Westanar	89.50	8.95
Praktica FX F2 Auto Westagen	119.00	11.90
Pentacon Camera F2 Auto	144.00	14.40
Pentacon Camera F2.8 Auto	124.00	12.40
Exa Camera F2.9	59.00	5.90
Diax IIB F2.8	99.95	10.00
Diax IIB F2	129.50	12.95
Robot Royal 36, F2.8	189.00	18.90
Robot Royal 36, F2	274.00	27.40
Robot Star F1.9	99.50	9.95
Kalimar B F2.8	33.50	3.50
Konica III F2		9.80
Bolsey B-2, Case & Flash	39.00	3.90
Bolsey Jubilee Threesome	49.50	4.95
Bolsey C22 Setomatic Setonetro	64.50	6.45
Praktica FX3 F2.8 Auto Westanar	119.50	11.95
Praktica FX3 F2.8 Auto Tessar	144.00	14.40
Ricoh 500 F2.8 (LVS)	56.00	5.60
Ricoh 35, Case, Flash	48.00	4.80
Lordomat Standard F2.8		7.45
Lordomat C35 F1.9		12.00
Lordomat C35 F2.8		10.50
Graphic 35 F3.5 Case & Flash	72.00	7.20
Graphic 35 F2.8 Case & Flash	78.50	7.85
Graphic 35 Century Case & Flash	54.50	5.45
Lord Camera F2.8	45.00	4.50
Pax M-2 & Case	34.50	3.45
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8mm CAMERAS

B&H 220 F2.5	$33.50	$3.35
B&H 252 A F2.3	39.95	4.00
B&H 252 B F1.9	42.95	4.30
B&H 252 TA 3 (F1.9)	77.00	7.70
B&H Electric Eye F1.9 & Case	139.50	13.95
B&H 134 W F2.5	74.00	7.40
B&H 134 W F1.9	96.00	9.60
B&H 134 V F2.5	77.00	7.70
B&H 134 V F1.9	99.00	9.90
B&H 134 TA F1.9	133.00	13.30
B&H 172 B F1.9 Mag.	132.00	13.20
B&H 172 A F1.9 Mag.	159.00	15.90
DeJur Eldorado F2.5	43.00	4.30
DeJur Eldorado F1.9	48.00	4.80

8mm CAMERAS (cont.)

	SALE	10% DOWN
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DeJur Spectator Turret F2.5	80.00	8.00
DeJur Spectator Turret F1.9	90.00	9.00
DeJur Fadematic Mag. Turret F1.9	136.00	13.60
Kodak Brownie F2.3	31.00	3.10
Kodak Brownie F1.9	39.50	3.95
Kodak Brownie Turret F1.9	67.00	6.70
Kodak Medalion Mag. F1.9	78.00	7.80
Kodak Medalion Mag. Turret F1.9	128.00	12.80
Revere C50 F2.8	39.00	3.90
Revere 88 F2.5	56.00	5.60
Revere 80 F2.5	74.00	7.40
Revere 80 F1.9	89.00	8.90
Revere 84 Turret F2.5	89.00	8.90
Revere 84 Turret F1.9	109.00	10.90
Revere 40 Mag. F2.5	79.00	7.90
Revere 40 Mag. F1.9	99.00	9.90
Revere 44 Mag. Turret F2.5	102.00	10.20
Revere 44 Mag. Turret F1.9	119.00	11.90
Wollsak 42 F1.9	56.75	5.70
Wollensak 43 Turret 3 (F1.9)	74.00	7.40
Wollensak 50 F1.9	99.00	9.80
Wollensak 53 Turret 3 (F1.9)	149.00	14.90
Wollensak 28 Mag. F1.9	109.00	10.90
Wollensak 23 Mag. 3 (F1.9)	179.00	17.90
Bauer 88 F1.9	56.00	5.60
Bauer 88B F1.9	117.00	11.70
Keystone K25 F2.5		3.90
Keystone KL8 Capri Turret F1.9		5.40
Keystone K27 Turret 3 (F1.9)		7.40
Keystone K33 Olympic F2.3		6.40
Keystone K42 Mag. F2.3		7.40
Keystone K48 Mag. Turret F1.9		10.40

16mm CAMERAS

B&H 700R Camera F1.9	$307.00	$30.70
B&H 200 EE F1.9 Electric Eye	239.00	23.90
B&H 240 A F2.5	144.00	14.40
B&H 240 A F1.9	159.00	15.90
B&H 240 T Turret F1.9	194.00	19.40
B&H 240 TA Turret F1.9	219.00	21.90
Revere C101 Roll F2.5	129.00	12.90
Revere C102 Roll F1.9	149.00	14.90
Revere C103 Roll Turret F2.5	154.00	15.40
Revere C105 Roll Turret F1.9	184.00	18.40
Revere C36 Mag. F2.5	129.00	12.90
Revere C37 Mag. F1.9	150.00	15.00
Revere C38 Mag. Turret F2.5	154.00	15.40
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Kodak K100 F1.9	243.00	24.30
Kodak K100 Turret F1.9	288.00	28.80
Cine Special II F1.9	1100.00	110.00
Keystone A9 F2.5		9.10
Keystone A12 F1.9 (Turret)		12.30
Keystone A15 F1.5 (Turret)		14.90
Keystone K51 Mag. F1.9		12.90
Keystone 56 Mag. Turret		13.90

8mm PROJECTORS

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B&H 253 AX Super Monterey	69.50	6.95
B&H 253 RX Monterey Deluxe	79.50	7.95
B&H 122 LRY Proj. & Case	152.00	15.20
DeJur P500 Proj. & Case	63.00	6.30
DeJur Eldorado	94.00	9.40
DeJur 750 Proj.	119.00	11.90
Revere P777 Proj. & Case	89.00	8.90
Revere P850 Proj. & Case	89.00	8.90
Revere P80 Proj. & Case	124.00	12.40
Wollensak 18 & Case	134.00	13.40
Wollensak 715 & Case	129.00	12.90
Kodak Brownie 300	49.50	4.95
Kodak Brownie 500	63.00	6.30
Kodak Showtime 8 500	98.00	9.80
Kodak Showtime 8 Variable 500	103.00	10.30
Keystone K75 500		5.90

NEW LATEST **KALIMAR REFLEX**

2¼x2¼ Single Lens Reflex w/F3.5 Preset Kaligar Lens
- Interchangeable Lenses
- Speeds to 1/500 Sec.
- MX Flash Synchro
- Auto Film Transport

SPECIAL $79.00

REG. $99.00

NEW **NIKON SP** BUILT-IN UNIVERSAL VIEWFINDER SYSTEM
- F2 NIKKOR LENS $369.50 ONLY $36.95 DOWN
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TRADE IN YOUR OLD NIKON SZ CAMERA HIGHEST TRADE-IN ALLOWANCES

LATEST 1957 CROWN GRAPHIC

4x5 BRAND NEW

135mm F4.7 ctd. Schneider Xenar, Kalart Rangefinder Compur MX, Ektalite Field Lens, Graflock Back.

$169.00

MINIFILM'S BEST 35mm VALUE!

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- BUILT-IN CPLD. RFDR.
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- F2.8 CTD. LENS
- FULL MFX SYNCH., 1 SEC. TO 1/300 SEC.
- AUTO FILM TRANSPORT

DELUXE CASE $8.95 FLASHGUN $6.95

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NEW **AUTO EXAKTA VX**

W/F2 ZEISS AUTO BIOTAR LENS

Includes Factory Guarantee, and Import Certificates

EVEREADY CASE 11.00

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NEW **PRAKTICA FX OUTFIT**

With F2.8 Zeiss Tessar P.S. or F1.9 Meyer Primoplan P.S. 100mm F4.5 Telephoto Lens, Carrying Case (with Factory Guarantee, Registration and Import Certificates)

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Same Outfit with F2.8 Auto Westanar $119.00

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WITH F2 SUMMICRON CTD. LENS

$279.00

USED
LEICA IIIF, F2 SUMMICRON, USED 174.00
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EXA Camera with F2.8 Westar Lens, Waist Level Finder, 100mm F4.5 ctd. Iscor Telephoto Lens, Carrying Case, Exposure Meter, BC Flashgun $89.50

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- Guaranteed Top Quality
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FINEST OF THE GERMAN IMPORTS
- 80 Watt Seconds—Same Power As A Number 5 Flashbulb
- Portable and A.C. Takes 5 Small D Cell Batteries Lifetime Flashtube

$46.00

FULLY AUTOMATIC WIDE ANGLE LENS

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Reg. $98.50

BRAND NEW $64.00

ARGUS C3 AND ARGUS 300 WATT PROJECTOR

(Newest 1957 Model)

FAMOUS ARGUS C3, L. N. CASE, FLASHGUN Brand New 300 Watt Blower Cooled Argus Projector

ONLY $69.95 COMPLETE

HIGH SPEED TELEPHOTO LENS

(FOR EXAKTA, PENTACON, ETC.)

135mm F2.8 Ultra-Speed ctd. lens with preset spring diaphragm—4 element

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$39.95 NEW

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NATIONALLY ADVERTISED ... SAVE MORE THAN 50% AT MINIFILM

These Fine Binoculars Have—
- Coated Prisms
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- 2 Year Guarantee
- Case and Shoulder Strap
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7 X 50 I.F.	23.95
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ALL ROLLS BELOW ARE LABORATORY PACKED AND QUALITY CONTROLLED BY MINIFILM IN ITS OWN AIR CONDITIONED DARKROOMS. WE SPOOL AND PACKAGE DAILY FROM 100 AND 400 FOOT ROLLS RECEIVED FRESH FROM EASTMAN KODAK AND ANSCO. CAREFUL SUPERVISION AND TREMENDOUS SALES TURN-OVER INSURES YOUR GETTING FILM WHICH IS EQUAL IN QUALITY AND FRESHNESS TO ROLLS PACKED IN ROCHESTER AND BINGHAMTON. *THE ONLY DIFFERENCE IS THE PRICE.*

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35 mm—20 EXP.		35 mm—36 EXP.	
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8 mm 25 FT. DBLE	8mm MAG. 25' DBLE.	16mm—100 Ft.
3 ROLLS $8.19	3 MAGS.—9.99	1 ROLL $7.6
10 FOR 26.25	16mm MAG. 50' 3 MAGS.—14.49	3 FOR 21.95
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35mm ANSCOCHROME OR EKTACHROME

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PROCESSING NOT INCLUDED IN PRICE
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20 EXP.		36 EXP.	
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DeJUR TURRET 8mm MOVIE CAMERA *with* 3 LENSES

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w/3 F1.9 Lenses..... $119.50

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with microphone, case and roll of tape. 2 Speeds, Dual Track. Twin Hi-Fi Speakers, Radio, TV-Phono Input, Fast Rewind.

BRAND NEW — ONLY $69.95 COMPLETE

COMPLETE YOUR CANON

35mm F2.8 wide angle lens, 6 element click stops, rfdr. coupled, focuses down to 3½ ft. reg. $79.50
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FREE: Leather case with each lens. viewfinder 4.95 EA. $52.00 NEW

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- F2 Ctd. SCHNEIDER XENON
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You Know It So Well . . . Look At These Specs!

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- 1 Sec.-1/500 • Fully Automatic MXV Shutter—Synch.
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New MANSFIELD 8mm Action Editor . . . Rewinds . . . Splices . . . All Metal

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- 300 WATT—BLOWER COOLED
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With 30 X 40 Radiant Crystal Beaded Screen
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COMPLETE $39.95 NEW

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- 300 WATT, BLOWER COOLED
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Ultimate in Compactness—Measures Only 5¾" x 5½" x 9". Weighs a mere 26 Ounces. PLUS These Features:—

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400mm F5.5 PRESET TELEPHOTO LENS

For Exakta or Pentacon, Hasselblad, Praktina, etc. Preset Diaphragm in Focusing Mt.

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- F3.5 LUMINOR LENS
- FULL FX FLASH SYNCH.
- SHUTTER SPEEDS B-1/300

REG $59.50 SPECIAL $34.50

DELUXE CASE $4.99

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Dual Range, LVS Scale, with Booster and Two Leather Cases
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6 FOR	14.99	5 FOR	18.75
10 FOR	24.50	10 FOR	35.95

8mm		8mm MAG 25' DBLE.		16mm 100 FT	
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28 FT. 35mm ANSCOCHROME

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Edixa Stereo IIA F3.5	59.00	5.90
Edixa Stereo IIIA F3.5 Meter	74.00	7.40
Graphic Stereo, Case & Flash	69.50	6.95
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Stereo Realist F3.5	97.00	9.70
Stereo Realist F2.8	117.00	11.70
Revere Stereo F2.8	128.00	12.80
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Argus 300 Auto & Case	48.00	4.80
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TDC Model D with Case	59.95	6.00
TDC Metdel DE with Case	78.00	7.80
TDC Streamliner 500 & Case	72.00	7.20
TDC Streamliner 500 E & Case	83.00	8.30
TDC Professional 500	78.00	7.80
TDC Professional 750	117.50	11.75
TDC Duo 300	53.00	5.30
TDC Duo 500	65.00	6.50
TDC Stereo Deluxe	154.00	15.40
Keystone K300 & Case	56.00	5.60
Keystone K500 & Case	69.50	6.95
Brumberger Riviera Auto (2¼ Sq.)	48.00	4.80
Brumberger Riviera Auto (2¼ Sq.)	63.50	6.35
Brumberger Rocket 300 Auto & Case	46.00	4.60
Kodak 300 Proj. & Case	52.00	5.20
Kodak 300 Auto	58.75	5.90
Kodak Signet 500	59.50	5.95
Kodak Signet 500 Auto	69.50	6.95
Graflex Constellation	69.50	6.95
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Realist 620 Proj.	32.00	3.20
Viewlex Projectomatic, Case	58.00	5.80
Viewlex Powermatic 500, Case	89.00	8.90
Wollensak 815 & Case	119.00	11.90
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B&H 385 C Single Case	381.00	38.10
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Edixa 6x6 F2.8	74.00	7.40
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Autoflex F3.5	49.00	4.90
Autoflex E. Meter F3.5	59.00	5.90
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35mm F2.5 Angenieux	78.00	7.80
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90mm F1.8 Angenieux	114.00	11.40
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135mm F2.8 Auto Quinar	138.00	13.80
135mm F2.8 Preset Quinar	114.00	11.40
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400mm Telegon F4.5	263.00	26.30
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WORLD FAMOUS MIRANDA 35mm SINGLE LENS REFLEX

- EYE LEVEL PENTA PRISM
- FPX SYNC. FOCAL PLANE 1 SEC. TO 1/500
- 7 ELEMENT F1.9 ZUNOW LENS

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FILM & PROCESSING At Price of FILM ONLY PROCESSING FREE!

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100′ 16mm B&W.....$1.25
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Available in ANSCO TUNGSTEN
35mmx100′ $22.00
Available in TUNGSTEN or DAYLIGHT AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20 exp. rolls, including processing.
$1.50 (3 for $4.25)
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AERO EKTACHROME CHEMICALS—
1½ gal. $2.95
50 ft. 35mm—**85¢** Plus X or XX

A **$100.00** purchase of film (color or B&W) will allow a brand new Eastman Kodak Brownie 8mm for **$1.00**—Regular price for such a camera alone—**$35.00**

This offer is in addition to our Unbelievable Value of film on which you save **50%**.

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35mm BLACK & WHITE BULK

ANSCO FINOPAN **$1.25** (Weston 24) Kodak If you buy $25.00 worth of film—one 35mm Loader **FREE** regular price **$5.00**
Plus X or Double X.....$1.40
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FILM DRIERS—good for paper and films **only $1.50**
CHEMICAL KITS—D88, one gallon size good for reversal or straight B&W processing—for paper & film. In powder form.....$1.25
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Take advantage of these bargains.

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With devel. 6.50
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Empty cartridges for 35mm 20 or 36 exp. 10¢ each, $1.00 a dozen
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Kodachrome reloads—20 exp. $1.10
100 ft. $30.00
Special offer Ansco 10 exp. ..... .45
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3 for $1.00
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35mm Bulk film Loader Daylite—100 ft. Negative 35mm film, Plus X or XX 12 cartridges.....All this for $5.95
BULK FILM LOADER, plus 2 100 ft. PLUS X 35mm film, 12 cartridges—package price **$6.80.**

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16mm—4¢ per ft. .....min. order 50 ft.
8mm—25 ft. on camera spools.....$1.25
100′ 8mm $5.00
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16mm. CARTOONS APPROX. 400′ AVAILABLE IN SOUND OR SILENT

For Home Use Only $4.95

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FRESH WITHIN DATE ANSCO COLOR FILM WITH PROCESSING

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16mm 100′ available in both sound or silent 5.00
16mm 50′ magazine..... 3.50

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8mm 25′ dbl. mag..... 1.75
16mm 100′ available in both sound or silent 2.50
16mm 50′ magazine..... 1.90
35mm 20 exp. Kodachrome, 1957 dating. 1.10
8mm 25 ft. double High Speed, B&W Eastman Kodak Weston 250—dev. free by E K..... 1.75
16mm 50 ft. B&W Eastman Kodak—dev. free by E K..... 2.00
16mm 100 ft. B&W Eastman Kodak available in Super X and Super XX —dev. free by E K..... 4.00
Roscoe Cement—(bottle) ..... .50

SPECIAL OFFERING IN 8mm AND 16mm COLOR SUBJECTS

(CARTOONS AND FAIRY STORIES) COLOR

50 ft. 8mm.....$2.00
200 ft. 8mm..... 7.50
100 ft. 16mm..... 5.00
400 ft. 16mm (silent).....20.00
400 ft. 16mm (sound) 25.00

SPECIAL OFFERING IN 8mm AND 16mm SUBJECTS

(CARTOONS AND FAIRY STORIES) BLACK AND WHITE

50 ft. 8mm.....$1.00
200 ft. 8mm..... 3.50
100 ft. 16mm..... 2.00
400 ft. 16mm (silent)..... 7.50
400 ft. 16mm (sound) 10.00

ANSCOCHROME ASA 32

Available in 8mm and 16mm

100 ft. 16mm roll.....$7.00
50 ft. 16mm Magazine..... 4.50
8mm 25 ft. double roll 3.00
8mm 25 ft. double Magazine..... 3.50
With Processing

MOVIE FILM SPECIAL

100′ 8mm double
Packed on 4 Camera spools 25′.....$1.79
processing not included

ROLL FILM

#127, 120, 620, 116, 616
Black & White, 10 for.....$1.95
35mm 20 exp. Black & White.....25¢
35mm 36 exp. Black & White.....49¢
AERO EKTACHROME #120 and #620
Weston 40.....3 for $2.15
AERO EKTACHROME 20 exp. $1.00

BULK MOVIE FILM

ASA 50
8mm x 400′ dble. .....$ 5.95
8mm x 1600′ dble. 22.00
CAMERA SPOOLED NO PROCESSING

8mm x 100′ dble. $1.79
8mm x 25′ dble. 7 for price of 6!...60¢ each

SIZE	54 rolls	27 rolls	15 rolls
16mm x 25′...	$ 8.95	$ 4.95	$ 2.75
16mm x 50′...	19.95	10.95	5.95
*16mm x 100′..	49.50	29.50	17.95

*Camera spooled

SOUND MACHINE

Bell and Howell, Victor and Ampro our price $149.00

AVAILABLE IN 8mm and 16mm

THE FOLLOWING FULL VERSION REELS

The 8mm is approximately 200 ft. and 16mm approx. 400 ft. each reel.

Charlie Chaplin Comedies—1 reelers—
NEW JANITOR! MABEL'S BUSY DAY, FILM JOHNNY, BETWEEN SHOWERS, CAUGHT IN THE RAIN, HIS NEW PROFESSION.—**2 reelers** —IN THE BAND, NITE AT THE SHOW, THE CHAMPION, THE TRAMP, HIS NIGHT OUT, DOUGH AND DYNAMITE. The price for silent is **$10.00** per reel and for sound **$12.50** per reel. 8mm **$5.00** per reel.

MACK SENNETT BATHING BEAUTIES—
one-reelers **$10.00** per reel and **$20.00** for two-reelers. Full version approx. 400 ft. 16mm each. 8mm **$5.00** per reel.

GRANTLAND RICE SPORTS—
available in 8mm approx. 200 ft. each and 400 ft. approx. Price 16mm **$10.00** silent and **$12.50** sound. 8mm **$5.00** per reel. RUNNING THE SCALES, SPORT AFLOAT? GRIDIRON GLORY, BULLS EYE, SUN AND SNOW, SELF DEFENSE, MONARCHS OF THE FIELD, SON OF SWAT.

HAL ROACH COMEDIES—
Snub Pollard & other famous stars, full version—available in 8mm approx. 200 ft. **$5.00** per reel—16mm **$10.00** silent per reel and **$12.50** sound. Approx. 400 ft.

ORIGINAL OUR GANG COMEDIES—
available in 8mm and 16mm **$5.00** for 8mm approx. 200 ft. **$10.00** per reel for 16mm silent approx. 400 ft. per reel—available in 1 and two reelers.

16mm KODACHROME

100 ft. rolls—processing included. Slightly outdated. Developed by Eastman Kodak. Reg. $10.00. Price **$6.00** per roll.

16mm 50 ft. MAGAZINE KODACHROME DEVELOPED BY EASTMAN KODAK FREE (Slightly outdated) REGULAR PRICE **$7.50,** our price is **$4.50.**

ENLARGING PAPER SPECIAL
100 Sheet Packages

	S.W.	D.W.
4 x 5	$1.29	$1.59
5 x 7	1.59	2.09
8 x 10	3.45	4.00

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Seymour's: – The best camera is only as good as the company where you buy it. Exakta equipment bought from Seymour's, the World's ONLY EXCLUSIVE Exakta House, has a home as long as you own it. Seymour-recommended and Seymour-inspected equipment, and the famous Seymour-Service (which starts before you even see the equipment and continues as long as you own it!) are your assurance of perfect results, all the time.

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The World's ONLY Camera Store dealing EXCLUSIVELY in Exaktas and Exakta Equipment

The new SUPER SPEED

WIDE ANGLE LENS

RENOIT ETOILE

35mm F2.5 Preset

"Etoile" means Star, and a star it is! Your friends will marvel at the brilliant colors in your true-to-life wide angle shots.

The super fast Etoile is a wide angle lens with all the features demanded by the discriminating lens buyer:

- **Fast**
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- **Non-Glare Mount**
- **Beautiful modern exterior design**

Reg. Value $97.50

Feature of the Month Special **$59.65**

Deluxe Leather Case.....4.80
Postal charges (incl. insurance)..... .95

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Please send me descriptive literature, price list, accessory list, and a sample copy of your Exakta News.

☐ **I have an Exakta (Model)**
Please send your Exakta News regularly; also send accessory lists and bulletins and put my name on your mailing list.

☐ **I would like to establish credit.**

☐ **I would like to trade equipment.**
I have listed the items I have and the items I want on a separate sheet attached hereto.

Please hand print or type name and address

NAME .....

NUMBER AND STREET.....

CITY..... ZONE..... STATE.....

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OUR CHRISTMAS GIFT TO YOU!

With your order for $5 or more, ask for FREE roll of our Super-XX film. Specify 127, 120 or 620. This is a one-time introductory offer!

THE GREATEST FILM AND EQUIPMENT BUYS IN OUR HISTORY!

35mm COLOR

Guaranteed till Dec. 1959

SIZE	TYPE	QUAN.	PRICE
35mm x 20 exp.	Ansco Color Day. or Tung.	5	3.99
35mm x 50'	Ansco Color Day. or Tung.	1 roll	7.49
35mm x 40'	Ektachrome Day. Aero ASA 32	1 roll	4.99

(FREE: 6 empty Cartridges with bulk film) 1½ gal. Ektachrome Processing Kit.....$2.50

ROLL FILM

Color • Black & White Guaranteed till Dec., 1959

SIZE	TYPE	QUAN.	PRICE
120, 620, 127, 116, 616	Super XX	10 rolls	2.29
127, 120, 620	Ektachrome Aero	6 rolls	2.99
120, 620	Infrared	10 rolls	2.29
120, 620	Infrared (ASA 100)	10 rolls	3.49

SPECIAL LENS SALE

Lenses make wonderful Christmas gifts!

Ctd. 1" f1.6 (8mm Projection Lens) **3.95**

"Original Big Bertha" 36" f6.3 Dallmeyer with Iris Diaphragm 14" f5.6 Dallmeyer **89.99** $59.95

35mm B & H Eyemo Camera

w/2" lens, f4.5 100' capacity. List $500. **89.99**

B & H Eymax Lenses 6" f4.5 Telephoto..19.99; 10" f4.5 Telephoto..39.99; B & H Titler.....19.99

8mm & 16mm B&W MOVIE FILM

Guar. till April 1959 • Processing Included

SIZE	TYPE	3 for	6 for	12 for
8mm x 25' Dbl.	Super X	3.29	6.39	11.29
8mm x 25' Dbl.	Super XX	4.49	8.39	16.29
16mm x 50' Mag.	Super X	5.69	11.29	22.49
16mm x 100' Roll	Super X	5.89	11.69	22.39
16mm x 100' Roll	Super X Sound	7.49	14.49	28.29
*16mm x 50' Roll	Rev. ASA 50	10 for 3.79	25 for 8.49	
16mm x 50'	Empty Mags.	5 for 2.79	10 for 5.29	
*16mm x 100'	Negative Plus-X Super-X	3 for 2.79		
*16mm x 1200'	Neg., Super-XX	2 for 13.99		
*16mm x 50' Mag.	Plus-X, XX Neg.	3 for 2.79		

*Processing not included.

Anscochrome • 1959 Date • ASA 32

	Each	3
35mm x 28' w/loader	7.95	23.75
*16mm x 100' roll	8.19	24.00

Super Anscochrome • 1959 • ASA 100

35mm x 20 exposures .....3 for 5.95

120 roll .....3 for 4.45

All above in original cartons. * Proc. Incl.

35mm x 100' SAFETY FILM

Guaranteed till Dec. 1959

Super XX, Plus-X, Panatomic-X, Ansco Supreme, Infrared, Microfile **1.95 EACH**

Positive (35mm x 100') 1.50

Tri-X (35mm x 100') 3.25

SPECIAL OFFER! BRAND NEW! DELUXE! FEDCO

Daylight Developing Tank for Cut Film and Film Packs 2¼ x 3¼ to 4 x 5 — Reg. 9.95 **5.99**

CUT FILM

2¼ x 3¼ Film Packs Plus-X or Super-XX	6 for 5.95
4x5 XF-Pan, Comm'l Ortho Super Pan Port. Super Ortho Press	100 sh. 5.99
8x10 Super Pan Port. Comml Ortho XF Pan	50 sh. 7.49
8x10 Contrast Process Pan and Process Pan	50 sh. 2.99

Bantam 828 Kodachrome 1956 Date

Outdoor or Indoor

5 for 4.29

E.K. Proc. Incl.

35mm x 100' Daylight Bulk Loader

- With simplified counter gauge
- 12 empty cartridges
- 35mmx100' Ortho, ASA 64 Film

6.49

Brand New! 8 x 10 Graflex Holders 3 for 24.99

9⅜" x 200' AERO ENLARGING PAPER

#1, 2, 3, 4 or Varigam

Each roll cuts into 240 Sheets 8x10

4.95 per roll

Case of 20 rolls 92.00

Varigam or Varaloid

Guar. till Dec. 1959

8 x 10	SWSM	100 sh.	3.69
8 x 10	SWGL	100 sh.	4.39
8 x 10	DWSM	100 sh.	4.99
10 x 10	SWSM	125 sh.	3.99
10 x 12	DWSM	100 sh.	6.69
11 x 14	SWGL	50 sh.	3.99
9⅜" x 200'	Res. Rapid	1 Roll	4.99
9⅜" x 500'	Res. Rapid	1 Roll	10.99

KODACHROME

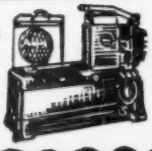
16mm x 100' "A" 1957. Orig. pkg. **7.49 ea.** 3 for 20.89 E.K. proc. incl.

35mm x 20 exp. Day. 1958 reloads. 3 for 3.49; 6 for 6.79

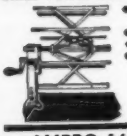
AMPRO 16mm SOUND PROJECTOR

2-piece outfit includes: 750 W. lamp, 10" hi-fi speaker, 2" f1.6 lens, amplifier, motor. 100-120 volts, A.C.

Value $475 **139.95**



8mm-16mm-35mm MORSE FILM DRYER



- Removes water in 10 minutes
- Centrifugal motion
- No water spots
- Holds 16mm x 50', 8mm x 25 dbl., or 35mm x 25'

only **19.95**

ENLARGING PAPER

Guar. till Dec. 1959

KODABROMIDE • HALOBROME • CYKORA

Size	Type	Contrast	Quan.	Price
2½x3½	Portraya GG	#2	500 sh.	6.99
3x5	DWSM	#2	200 sh.	3.29
8x10	SWGL	#2,3,4,5	100 sh.	4.29
8x10	SWSM	#1,2,3	100 sh.	3.59
8x10	DWSM	#2,3	100 sh.	4.89
8x10	Velour Black	#2	100 sh.	4.99
8x10	Brov. Velv. SW	#1	100 sh.	2.79
8x10	DWGL	#2,3,4	100 sh.	4.89
8x10	Portraya GG	#2	100 sh.	7.29
11x14	SWGL	#2,3	50 sh.	3.69
11x14	DWGL	#1,2,3	50 sh.	4.49
11x14	Portraya GG	#2	50 sh.	5.49
40"x30'	SWGL	#1	1 Roll	3.99
40"x30'	DWSM	#5	1 Roll	4.99
9⅝"x200'	Res. Rapid	#1,2,3,4	1 Roll	4.99

CONTACT PAPER

Guar. till Dec. 1959

KODAK • HALOID • ANSCO

Size	Type	Contrast	Quan.	Price
4x5	SWGL	#3,4,5	300 sh.	2.69
5x7	SWGL	#1,2	200 sh.	3.19
8x10	SWSM	#1,2,3,4	200 sh.	3.69
8x10	DWSM	#1,2,3,4	100 sh.	2.69
8x10	SWGL	#0,1,2	100 sh.	2.89
8x10	Ad Type	#3,4	250 sh.	3.29
8x10½	Reflex Copy		200 sh.	2.99
8½x11	Kodagraph		500 sh.	5.99
10x10	Document	#2,3,4	144 sh.	1.50
10x10	Resisto	#2,3	250 sh.	3.19
11x14	SWGL	#0,1,2,3	50 sh.	2.99
11x14	Ad Type	#3,4	100 sh.	3.99
10x20	Resisto	#1,2,3,4	100 sh.	3.29
18x22	Ad Type		100 sh.	5.99
1½"x200'	Dir. Pos.		2 Rolls	2.49
2¼"x200'	Dir. Pos.		2 Rolls	3.49
8"x300'	SWGL	#2	1 Roll	7.49
9½"x200'	SWGL	#3	1 Roll	4.99

ATT.: PHOTOSTAT USERS! 1956 Date HALOID RECORD PAPER, GRADE B 18"x350'.....per roll $25., 10 for $225.

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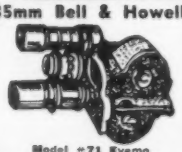
ANSCO COLOR

Daylight or Tungsten

4 x 5	20 sheets	2.99
8 x 10	20 sheets	4.99

35mm Bell & Howell



Model #71 Eyemo 3-Lens Turret Outfit With 4 lenses: 25mm f2.3; 50.8 mm f2.8; 100mm f2.9 & 152.4mm f4.5. 3 objective lenses: 2", 4", 6". Two 400' Magazines. Orig cost $2,000. **395.**

AERIAL FILM

5¼"x20' Super XX, Infrared, 1955	1.50
7"x18' Super XX	1.50
7"x15' Super XX, 1955	2.25
9½"x75' Super XX	7.50
9½"x200' Super XX, 1956	22.00
9½"x390' Super XX, 1956	38.00

All other sizes available (1954 to 1956 dates)

Export and wholesale inquiries on Aerial equipment are invited.

8x10 Enlarging Paper

1958 Date. No. 1 SWGL or Resisto Rapid

200 sheets, 5.99

BRAND NEW! RADIANT SCREENS

With new Vynafleet fabric

30x40	$ 9.89
40x40	10.89
37x50	14.89
50x50	15.89

Make your own French-fold Christmas Cards

8 x 10½ Contact Paper. Light weight • Extra flexible. 250 sheets **3.99**

Order now! Get an early start!

Fresh KODACHROME and ANSCOCHROME

In original mfrs. packages • 1959 Date

Sizes	Kodachrome	Anscochrome
35mm x 20 exposures	3 for 4.59	3 for 3.69
35mm x 36 exposures	3 for 6.19	
35mm x 28' with loader		7.95 each
8mm x 25' roll	3 for 5.99	
8mm x 25' mag.	3 for 9.19	

Processing is not included

SUPER ANSCO-CHROME

100 ASA Daylight • 1959 originals

35mm x 20 exp. **3 for 5.95**

6 for 11.49

processing not included

Brand New! Latest Models! Lowest Prices . . . Anywhere!

35mm and Reflex Cameras

Aires 111L, f1.9 lens, w/case	$ 78.95
Yashica "A", with case	23.25
Yashica "C", semi-auto., with case	36.50
Yashica "LM", w/built-in meter, w/case	45.50
Yashicamat, automatic, with case	58.50
Argus C-3, with case and flash	47.50
Argus C-4, with case and flash	69.50
Argus C-44, with cash and flash	81.50

35mm Slide Projectors

Argus 300W BC	29.25
Argus 300W w/auto. changer and case	43.50
Airequipt Slide Trays for above, 6 for	8.75

Bell & Howell 8mm Movie Cameras

Wilshire #220, f2.5 lens	29.50
Monterey #252, f2.3 lens	36.50
Companion #134W, f2.5 lens	64.50

Bell & Howell 8mm Movie Projectors

Monterey #253A, 500W	49.50
Super Monterey #253RX, 500W	69.50
Monterey DeLuxe #253RY, 500W	81.00
Regent DeLuxe #122LR	127.50

Federal Enlargers

#269CL, Cold Light, w/f6.3 lens	39.75
#311 Single Condenser, w/f4.5 lens	55.75

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Merchandise is guaranteed U.S. Surplus, unless otherwise noted. Export and wholesale inquiries invited. Include 25% deposit for C.O.D. orders. Write for free giant catalog!

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Fantabulous Low Prices!

Brand New
KODAK RETINA IIIC

Spec. BRAND NEW Above with E.K. import. certif.
New Retina IIIC, with case.. **126.29**
Retina IIC with case.. **99.50**

AIREQUIPT MAGS	New	Our Price
	$2.25	$1.48
Trays for Viewlex Changer	1.50	.42
Trays for Revere Automatic Proj.	1.45	.79
Trays for TDC Economy	1.00	.49
Case (holds 30 Airequipt mags)	15.95	7.49
Case (holds 12 Airequipt mags)	9.50	3.95
Case (holds 12 Revere mags)	11.95	5.49
Case (holds 30—6" LaBelle trays)	15.95	7.95
Case (holds 24 trays for Revere, TDC, Airequipt, Viewlex)	13.95	6.87

8mm & 16mm Lens Bargains

Focusing in Black Anodized Chrome mounts. (Standard "D" for 8mm, Standard "C" for 16mm) All click stops, color corrected, Built-in filter retaining rings. 100% guaranteed. Full satisfaction or money refunded in 30 days. No one could offer this value for less money. In B&H 8mm write for prices.

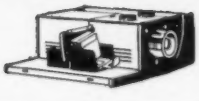
8mm		
1½" f/1.2 foc.	$89.50	$53.70
1½" f/1.9 foc. tele	38.75	12.95
6.5mm f/1.9 foc. W/A	44.50	19.95
1½" f/3.5 FF (Chrome)	19.95	6.25
1½" f/1.4 foc. tele	69.50	19.95
16mm		
25mm f/1.9 foc. W/A	59.95	32.50
13mm f/1.5 foc. W/A	89.50	46.50
3" f/1.9 foc. Tele	59.95	26.95
3" f/1.5 foc. Tele	89.50	46.50

BRAND-NEW for Leica Fans

135mm f/3.5 Telephoto lens, Rangefinder. Coupled, in black anodized mts. List $79.50 Sale NEW. **$49.92**
Same for Leica M-3 ..... $59.92

High-Speed Tele Lens
(for Exakta, Pentacon, Practica, etc.)
135mm f/2.8 Pre-set. List $89.95. Sale ..... NEW **$44.56**

Retina Curtar 35mm f5.6	62.50	41.49
Retina Longar 80mm f4	82.50	52.97
Retina Close-up kit B	43.50	33.79
Retina 35-80 Finder	17.50	13.43
Retina 50-80 Finder	8.75	7.28



KODAK 300 PROJECTOR (NEW)
List 74.50 with Airequipt changer. Spec. w/c. new **$53.92**
List 64.50 with Readymatic changer. Spec. w/c. new **$46.92**

4 bar lite unit w/metal case and four bulbs. List 24.95. Your cost **$10.82**
without bulbs **7.76**

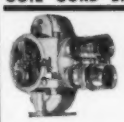
REVERE CAMERAS AND PROJECTORS—NEW

	List	Our Price
35mm Proj. 888	144.50	99.70
35mm Proj. 888D	159.50	114.50
35mm Proj. 553	79.50	56.92
35mm Proj. 555	89.50	61.73
8mm roll C80 f2.5	97.50	61.73
8mm roll C83 f1.9	122.50	77.98
8mm roll Tur. C84 f2.5	122.50	77.98
8mm roll Tur. C89 f1.9	147.50	91.48
8mm mag. C40 f2.5	104.50	69.57
8mm mag. C41 f1.9	129.50	87.81
8mm mag. Tur. C44 f2.5	139.50	88.92
8mm mag. Tur. C45 f1.9	164.50	104.71
8mm mag. Tur. B63 f2.5	152.50	98.38
8mm mag. Tur. B64 f1.9	177.50	114.83
8mm 750 proj. P777	127.50	89.24
8mm 500 proj. P85X	114.50	72.97
8mm 750 proj. P90X	159.50	89.24
16mm sound SP16	325.00	229.50
16mm silent P48X	160.00	104.50
16mm 100' roll C102 f1.9	194.50	136.70
16mm roll Tur. C105 f1.9	224.50	154.70
16mm mag. C37 f1.9	194.50	136.70
16mm mag. Tur. C39 f1.9	224.50	154.70
Stereo ST33 f3.5	174.50	119.70
Recorder T1100	169.50	114.70
Recorder T700D	225.00	154.70
Recorder T700	235.00	168.50
Revere orig. mag	1.45	1.15
WOLLENSAK		
8mm roll Tur. f1.9	99.50	74.50
Recorder 1500	189.50	144.50

KODAK CAMERAS

	List	Sale
8mm Brownie	29.75	21.78
8mm Brownie f1.9	41.75	35.42
8mm Brownie Tur. f1.9	84.75	62.75
8mm Med. f1.9 Mag. Tur.	159.50	114.65
Starflex Kit	16.50	12.92
Star Flash Kit	9.95	7.94
Duaflex IV Kit	25.25	19.42
Hawkeye Kite	15.25	11.82
Duaflex Deluxe IV Kite	38.75	28.47

ULTRABLITZ JET
List 69.95 Brand New 39.97
COIL CORD BRACKET BATT. 2.92



EMEL C93A

- 8 speeds
- Lap Dissolve rewind
- Auto motor
- Lock Turret
- Trigger Button
- Zoom Finder
- Parallax Corr.
- Single Frame counter
- "D" mounts

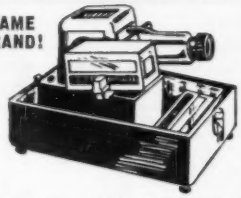
List $199.50 Body only
Write for free lit. & Trades

DARKROOM ACCESSORIES
BRAND NEW

	List	Sale
Yankee Lordomat 20 Tank	10.95	7.30
Yankee 4x5 Utility Tank	3.95	2.92
Yankee 4x5 Agitank cut film.	8.95	6.95
Yankee Safe lite w/3 Filters	4.95	3.89
Airequipt 4 Way Fixed Easel.	8.07	5.65
Airequipt Dialmaster Easel 11x14	17.06	11.95
Airequipt Photocrat 4x5 Printer	14.34	9.95
Airequipt Jr. Printer 4x5	10.77	7.55
Brumberger 5x7 Adj Metal Printer	24.95	17.75
Brumberger 5x7 Safe Lite OA	5.95	4.35
Brumberger 8x10 Paper Safe	13.95	8.97
Brumberger 11x14 Paper Safe	24.95	17.72
Fedco Focus Rite Enlarging Aid	2.25	1.75
Fedco No. 100 Dryer 111/2 x15	9.95	6.75
Gra Lab #168 Luminous Timer	24.95	17.21
Premier A2 Roto Dryer 24x28"	49.95	33.95
Premier A1 Roto Dryer 12x29"	27.50	18.95
Staticmaster 1" Brush	4.95	3.50
Spot-O-Matic Enlarging Meter	15.00	10.97
Nikor 35mm Tank single reel	8.95	6.75
Nikor 120-620 Tank w/Reel.	9.95	7.49
Nikor 20 Exp. 35mm wide space reel	4.95	3.89
Nikor 36 Exp. 35mm wide space reel, or 620, 120, 127	4.95	3.89
Nikor #33 Tank with 2 35mm reels	12.95	10.77
Kodak Timer Minutes & Seconds	9.75	7.50
Kodak 35mm Day Load Tank.	9.95	7.49
Morse 63 35.8 16mm Dev. Tank	34.00	26.75
Kodak Automatic Tray Siphon	4.95	3.79
Sun Ray 11x14 Metal Adj. Easel	7.75	5.49
Sun Ray 8x10 Metal Adj. Easel	5.50	3.95
Precise 11x14 Metal Adj. Easel	6.75	4.95
Carr Cut Film Hangers 4x5	1.20	.81
Foot Switch, Kriser	8.50	6.45
BFI Chemicals 7 Minute Processing Kit	23.75	8.95
Arkay 16x20 Loadmaster Print Washer	89.50	69.92

SLIDE PROJECTORS

NAME BRAND!

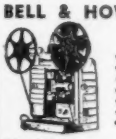


300 watt Famous Make #777 w/case/auto aircut chgr. 2 x 2. Blower cooled—NEW list $69.95.
Special New **$32.92**

Brand New Immediate delivery.

Argus 300 W Auto Changer, case	62.50	45.95
Argus 300 W. Blower	39.50	28.50
Graflex Constellation, 500 W Auto Slide Timer	99.75	73.50
Graflex Constellation 500 W Auto Changer	89.75	67.50
TDC Streamliner 500 Selectron & CC	89.50	66.00
B&H Robomatic, Timer w/c	149.50	111.00
TDC Stereo Proj. (500)	149.50	111.00
TDC Stereo Proj. Viewer	144.50	107.00
TDC Duo 500 Proj.	84.50	62.00
TDC Mdl. D Selectron & CC.	79.50	58.95
TDC Duo 300 Projector	67.50	50.00
Kodak Signet 500, Auto	87.50	64.50
TEC Headliner 303, Selectron & Case	59.50	42.50
Viewlex Powermatic, 500 W case, 6 trays LN	119.50	88.00
Viewlex Projectomatic, case, 6 trays LN	79.50	58.50
Brumberger 500 W 2¼ Square, Auto changer	84.45	62.50
Brumberger 2¼ Square with Auto Changer, 300 W	74.95	56.00
Brumberger Riviera 2¼ Square 300 W	59.50	38.50
Brumrger Rocket Auto 300 W	59.50	38.50

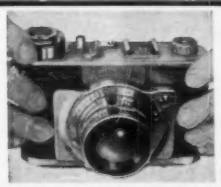
BELL & HOWELL MONTEREY



8mm Movie Projector & Case!

- 500-Watt Lamp
- f1.6 Coated Lens
- Blower Cooling
- Fast Rewind
- Reverse
- Stills
- Case

List $99.50
Your cost NEW **$63.97**



35mm Futura SIII w/F1.5 Frilon
(6 element)
1 sec. to 1/500 compur MX. Self timer, fully interchangeable. Cpld. Rf.
List 227.50 **Special—New $99.50**

BRAND NEW LATEST MODEL

	List	Spec. New
8mm Proj. Brownie 300	64.95	47.70
Brownie 500	79.50	58.10

Aires IIIL Brand New latest LVS Model List w/case $112.00—Special Brand New $79.72.

Photo-Electric EXPOSURE METER WITH BOOSTER
Complete ASA index. Lens stops F:1 to F:32, shutter speeds 30 sec. to 1/1000 sec. Complete with Booster, Leather case and Chain.
Reg. $12.95 **$6.75**

KODAK Signet 30 CAMERA
Features Luminous Frame
New member of the distinguished *Signet* family of color-slide miniatures. Has Ektanor f/2.8 Lens, 8-speed shutter, single-stroke film wind, zone focusing . . . and *linked* exposure-value lens settings—simplest, surest, speediest system of settings yet devised. Traditional Signet excellence . . . lowest price ever!
CAMERA $55.00
Special **$41.97**

BRAND NEW LATEST SOLIGOR REFLEX
2¼ x 2¼ single lens reflex camera
Reg. 99.50 **$68.50**
COMPLETE WITH f3.5 p.s. Lens.

- Interchangeable lenses
- Speeds to 1/500 sec.
- MX flash synchronized
- Automatic film transport

NEW C. O. C. PROJECTION VIEWER ONLY
$26.92 Including Field-case

- Table Model for 2x2 Slides
- Self contained projection-viewing system
- 6x6" viewing area, opalescent screen built into case
- Smooth operating automatic changer
- Capacity 36 paper mounted 2x2 slides
- Focusing f3.5 projection lens
- Double condenser system, even illumination
- Metal case for maximum protection and portability
- Regular $37.95
- Field Case $2.92

Available for immediate delivery
Mohawk Midgetape Pocket Recorder

Battery operated 3⅞" in width, 8½" in length lightweight, 1 hour recording. A must for business execs., sales managers, reporters, radio, TV, on-the-spot interviews, insurance investigators, etc.
Trade-ins accepted. Free Literature.
List $249.50.
Special L.N. **$149.50**
incl. lit. mike, earphone & tape. Send for free Brochure.

TRIPODS on Special & Brand New

STAR D CONQUEST (elevating type)	21.00	13.99
Quickset Champ III	34.00	22.93
DELUXE TRIPOD CASE	5.95	1.95
Star D Cont Mark III	24.95	17.97
Premier Prof Titler M2	37.50	25.49
Access. Kit for M2	12.50	8.75
Title Set #673, 410 lett.	6.95	4.17

University Camera "Buys"*

	List	Sale New
Olympus "35"	69.50	49.92
Konica III S F2	124.50	83.50
Contaflex III	176.00	109.50
Contaflex IV	199.50	129.25
Richo 500 F2.8	69.50	49.50
Minolta A2	69.50	49.50
Yashica A w/case	35.95	23.50
Yashica C w/case	54.95	36.95
Yashica LM w/case	69.95	46.50
Yashica Auto w/case	86.50	61.75
Retina IIa F2 Xenon L.N.	164.50	79.50
Graphic 35 F2.8, case, FL.	99.50	67.70
Leica 3F F2 Sumcrn LN	313.00	209.50
Lordomat F2.8*	99.50	57.50
Samoca F3.5	29.95	21.75
Kalimar B F2.8	44.50	31.50
Graphic "35" F3.5 w/c & fl	89.50	49.97

* Your equipment in trade, write.

Exposure Meters New

	List	New Special
Norwood Director S	32.50	21.97
DeJur Dual Prof	29.95	17.95
Actino	18.75	12.92
Alpex Clipon	12.95	6.95
Alpex, w/c, chain	9.95	5.95
GE Guardian	34.50	24.98
GE Dynacel	7.95	5.92
GE PRI	32.50	19.90
Sekonic Leader	8.45	6.95
Sekonic Cell	3.95	2.95
Sekonic Clip-On	9.95	7.42

MODEL 2700 Superpod

- Geared for quick action raising and lowering
- Extra 90 Degree tilt on panhead
- Ball Level on tripod
- Ratchet to prevent camera from falling
- Degree marks for vertical pictures
- Adjustable camera screw

List $22.95 **$11.97** Case list 5.95 Special 1.95

University Camera STORES

761 BROADWAY, N. Y. 3, N. Y.
8th St. & B'way — GR 5-2544
Include approximate postage, overage refunded

Orders under $5.00—50¢ handling charge
SEND FOR FREE N-12 CATALOGUE

SEKONIC LIGHT METERS

BRAND NEW!

SAVE

Saves film. Saves tempers. Be sure of your shots. List price 8.45. LVS and direct reading scales. Case and chain. A practical gift item **6.25**

FILM & PAPER DRYER

Dries 8-16-35-70mm film and aerial film and paper to 10" wide. Cap. 180'/hr. 8-speed 110v. automatic operation. Cost $764. Complete with case. **25.00 down.** Our price **99.50**

35mm FILM

100' Kodak Photoflure	each	3.25
100' Kodak Microfile	Each	3.35
100' Dupont Superior I and III		3 for 4.75
100' Kodak Background X	Each	1.40
100' Eastman Color neg., Tungsten		9.00
200' EK Linagraph Shellburst	Each	1.00
200' EK Background X	Each	1.95
200' Dupont Superior III	Each	2.45
200' EK Plus X	Each	2.50
200' Ansco Supreme	Each	2.45
400' Ansco Color Indoor	Each	43.45
400' Dupont Superior I	Each	4.95
400' Ansco Color Tungsten Reversal		48.95
1000' Sound recording, Kodak	Each	11.00
1000' Background X, Kodak	Each	9.85
1000' Kodak Plus X or Super XX	Each	13.50
1000' Dupont Superior I, II		12.50
Short Ends, 1937 Plus X	Foot	2½¢
35mm x 36 exp. Kodak Microfile		5 for 1.30

PRAKTICA FX-2 OUTFIT

Reg. $199.50

Here's what you get: Brand new Praktica FX-2 with f/2.8 preset Tessar or f/1.9 preset Primoplan; leather case; 100mm Telephoto Lens and a B.C. Flash Unit! A COMPLETE outfit Only 13.95 down **139.50**

RECORDING TAPE

Top quality. Hi frequency response. 1200' on 7" reel. List price 3.50 ea.

HollyCam's Price **3 for 7.00**

CUT FILM

4x5 Outdoor Ektachrome	20 Sheets	$9.10
8x10 Kodak Infra-Red	25 Sheets	2.95
8x10 Contrast Process Ortho	25 Sheets	3.10
8x10 Superpan Portrait	25 Sheets	3.35
8x10 Process Pan	25 Sheets	3.10
8x10 Ansco Color Daylight	6 Sheets	2.50
8x10 Ansco Process	25 Sheets	2.95
8x10 Ektachrome Type-B	10 Sheets	7.95
11x14 Process Pan	20 Sheets	4.95
12x18 Commercial Ortho	10 Sheets	3.25
12x18 Lithoid Ortho	50 Sheets	17.25
20x24 Ansco Commercial	24 Sheets	29.50

REMOTE CONTROL AIREQUIPT CHANGER

Fits any Airequipt changer. 15' remote control cable. Just press button to change slides. 110v. Brand new. Specify projector.

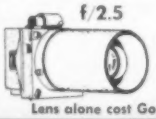
List price 24.50 — Our price only **19.95**

BAIA 8 & 16MM EDITORS

Large screen for "live" editing. Includes viewer, splicer, rewinds, frame marker. 800' capacity. Brand new. List value 44.95. Specify 8 or 16mm on order.

SALE PRICE **33.65**

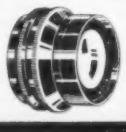
f/2.5 K-19B AERIAL CAMERA



With 12" Kodak Aero Ektar lens, roll film and cut film magazines, photocell and carrying trunk.

Lens alone cost Gov't. over $700. OUR PRICE complete **149.50**

6¾" f/4.5 ENLARGING LENSES



BRAND NEW Wollensak Raptars and Kodak Ektanons. These sharp-cutting lenses list up to 62.50. Beautifully made. No choice.

HollyCam SPECIAL **43.75**

16mm FILM

50' EK Mag. Super XX Rev. w/proc.	3 for 7.55
50' EK Mag. Super XX Reversal	3 for 4.10
50' EK Mag. Plus X Reversal	3 for 4.10
100' EK Linagraph Pan	.95
200' Kodak Super XX Negative	2.50
200' EK Microfile, Unperforated	3 for 4.95
400' Ansco Color Tungsten Negative	12.35
400' Ansco Color neg., Tungsten	11.25
1600' #3 Eastman Leader	4.00
EMPTY 50' Mags. U-Reload	10 for 4.10

HOLIDAY BUYING IS EASIER AT *HollyCam*

BUY ON **CREDIT** A LITTLE DOWN AND EASY MONTHLY PAYMENTS.

BUY WHAT YOU WANT NOW . . . PAY AS YOU SHOOT!

KODAK 7" f/2.5 AERO EKTAR

Coated. For hi-speed color, available light. Cost Gov't. $485. Adapts to most cameras.

ONLY $10.40 DOWN

Precision focusing mount for Hasselblad, Praktica, Praktiflex, Pentacon, Exakta, etc. $14.75 down.

Brand new **49.75** / **54.50**

SALTZMAN ENLARGER

Brand New! Built to precision standards. Takes cut film up to 10¼"x10¼". Electric shutter. Heavy duty construction. Cold light source. Complete with 8x10 negative holder. In mfrs. original packing. Lists for over $2,500. Only $250 down.

995.00

KODAK PRECISION ENLARGER

These are beauties. Complete with double cond. and lens . . . no extras to buy. Negs. to 2¼x3¼. Lists for over 150. 21.00 down.

Only **84.50**

K-20 AERIAL CAMERA

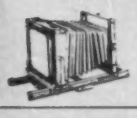
A famous all-time favorite at a new low price. With 6¾" f/4.5 lens. Original cost $700.

SPECIAL

BUY NOW AND RECEIVE A FREE CASE!

now **49.50**

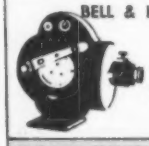
8x10 ANSCO VIEW CAMERA



Rising and tilting front. Full back swings. 29½" bellows ext. Plumb bob. Hardwood construction. Gov't. cost was $274.30. Our price . . . complete with case

HollyCam HIT **87.50**

BELL & HOWELL 35mm EYEMO MOVIE CAMERA



With 2" Bell & Howell lens.

The camera man's camera! Features include quick-wind attachment . . . 100' capacity. Original cost over $500.

FITTED CASE FREE.

Only $24.50 down. **94.50**

TURNER REICH LENS TRIPLE CONVERTIBLE

12" - 19" - 25" focal lengths. f/7/7. In shutter. List over $300. **97.50**

CONTACT PAPER

All paper guaranteed till June 1958

SIZE	TYPE	QUAN.	PRICE
1⅞x2¾	SWG, 2-3-4	500	.99
2½x3½	DWSM, 2	500	1.95
2¾x4½	SWG, 4	144	.99
4x5	SWG, 3	100	.89
7½x7½	SWG, 0	144	.99
8x10	SWSM, 4	100	1.75
10x10	SWSM Waterproof, 1,2,3	100	1.75
10x10	SWSM, 3	144	2.74
10x10	SWG, 4	100	2.19
10x10	SWSM, 1	144	2.19
10x10	SWSM, 2-3	250	2.98
10x20	SWSM, 2-3	100	2.95
6"x125'	Linagraph		1.95
8"x200'	Linagraph		2.10

BELL & HOWELL CORDOMATIC REELS

Automatically rewinds 50' of speaker cable. Adaptable to many uses. List price $24.50.

SPECIAL! *Brand New!*

BUY **9.95**

PROFESSIONAL DARK ROOM

An amazing value

Measures 14'x7'. Includes sink, filtered blower, plumbing, wiring, Lite-lock entry, shelving, etc. Sets up in 30 min. Built to last. Orig. Gov't. cost $2194. HollyCam brings the price down to **189.50**

ENLARGING PAPER

SIZE	TYPE	QUAN.	PRICE
10x10	DWSM, 2	100	4.65
10x10	SWSM Waterprf, Varigam	250	7.50
20x24	SWSM, 4	100	7.95
9⅜"x200'	SWSM Waterprf, 1, 2, 3		4.65
9⅜"x500'	SWSG Waterprf, Varigram		15.50
9⅜"x1000'	SWSM Waterprf, Varigam		34.50

ENLARGING PAPER - ROLLS

9⅜" x 200 ft. rolls. Cut 240 8x10's on your paper cutter, and save $28.95! Semi-matte, SW, waterproof, in contrasts 1,2,3.

Guaranteed. **4.65** Per roll

MAKE $$$$ ON CHRISTMAS CARDS!

Now's the time to get orders for Christmas cards: you can make real money by using this fine, flexible contact paper! Does not buckle when folded.

8x10½	LWFSM, 3-4	100 Sheets	1.20
8x10½	LWFSM, 2-5	144 Sheets	1.71
8½x11	LWFSM, 2	50 Sheets	99¢
10x10	LWFSM, 2-3	250 Sheets	2.98
11x14	LWFSM, 2-3	50 Sheets	1.99
18x22	LWFSM, 1-2-3-4	50 Sheets	4.98

WE TAKE YOUR TRADES!

BIG BERTHA SPECIALS!

20" BAUSCH & LOMB f/5.6 telephoto. Only 24.50 down on this $375 value. **98.50**

24" BAUSCH & LOMB f/6 Telephoto. A beauty with many uses! In cells only **38.50**; In aerial barrel **59.75**

36" DALLMEYER f/6.3 Telephoto. Valued at $800. Only 22.00 down **84.50**

40" Bausch & Lomb f/8 Telephoto Brand new . . . in barrel. $1200 value! Only 32.50 down. **129.50**

SPECIAL! DOUBLE WEIGHT ENLARGING PAPER

Stock up now. 10x10", Contrast #2, semi-matte, double weight. 100 sh. List 11.50 . . . our reg. price 4.75

THIS MONTH ONLY **4.15**

FREE BARGAIN BULLETIN

Just off the press! Check full of bargains . . . photo equipment and supplies at prices you never dreamed of. Fully illustrated. Sixteen pages. Send today . . . it's free.

COLOR FILM SPECIAL

4x5 DAYLIGHT EKTACHROME

20 sheets. Guaranteed.

List price 16.20

Our 30-Day Special **8.50**

MAIL THIS COUPON TODAY!

Hollywood Camera Company
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Please send me your
FREE GIANT CATALOG

Name _____
Address _____
City _____ State _____

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Please include shipping charges. Excess will be refunded. Orders received without sufficient postage will be shipped freight collect. Prices F.O.B. Plant, No. Hollywood. Minimum order $2.50. 25% deposit required on all C.O.D.'s. Calif. purchasers include 4% Sales Tax.

All merchandise is from U.S. Govt. Stocks. Equipment not listed as new or reconditioned, is used. Film and paper is manufacturer's original pack. Not repackaged, re-slit, or re-perforated.

LARGEST PHOTOGRAPHIC INVENTORY IN AMERICA — SUPPLIER TO THE U.S. GOVERNMENT

HOLLYWOOD CAMERA CO.

DEPT. P-127, HollyCam Bldg., 10611 Chandler Blvd. . . North Hollywood, Calif.

BROADWAY'S COLOSSAL CHRISTMAS SALE!

WE PLAY SANTA WITH OUR LOWEST PRICES EVER!

2 YEAR GUARANTEE! SPEEDY SERVICE HIGHEST TRADE-INS

EVERY ITEM BRAND NEW!

BRAND NEW 35mm CAMERAS

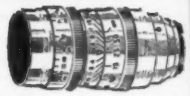
	LIST	SALE
Aires 35-III L f:1.9, case.	112.00	82.50
Argus C-3, case, flash	69.50	53.50
Argus C-4, case, flash	99.50	74.95
Argus C-44, case, flash	117.00	89.95
Canon VT 50mm f:1.8	323.00	236.50
Canon V 50mm f:1.5	368.00	269.50
Contax IIa 50mm Sonnar f:2	298.00	219.50
Contax IIIa, Exposure Meter, 50mm Sonnar f:2	328.00	241.75
Contaflex I f:2.8	153.00	112.75
Contaflex II f:2.8, Exposure Meter	176.00	129.75
Contaflex III f:2.8, Convertible Lenses	176.00	129.75
Contaflex IV f:2.8, Exposure Meter, Convertible Lenses	199.00	146.50
Exakta IIa 58mm Biotar f:2 Auto	399.00	291.95
Exakta IIa 50mm Xenon f:1.9 Auto	399.00	291.95
Exakta IIa 55mm Quinon f:1.9 Auto	399.00	291.95
Exakta VX 50mm Tessar f:2.8 Preset	326.50	238.95
Graphic 35 f:3.5, case flash	89.50	64.95
Graphic 35 f:2.8, case flash	99.50	72.85
Konica III MXL f:2, case	137.25	99.50
Leica M-3 50mm Summicron f:2	456.00	369.75
Leica IIIg 50mm Elmar f:2.8	273.00	221.95
Leica IIIg 50mm Summicron f:2	342.00	277.95
Minolta A f:3.5, case	57.90	42.50
Minolta A-II f:2.8, case	78.90	57.75
Minolta Super A f:2	129.50	94.50
Olympus 35-S f:2.8, case	77.90	56.95
Praktica FX III 50mm Westenar f:2.8 Auto	149.50	109.50
Praktina FX 55mm Quinon f:1.9 Auto	299.50	218.95
Praktina FX 58mm Biotar f:2 Auto	297.50	217.75
Praktina FX 50mm Tessar f:2.8, Auto	239.50	174.95
Ricoh 500 f:2.8, case	79.95	58.50
Samoca 35 f:3.5, case	37.90	27.75

BROADWAY'S FAMOUS DELUXE GADGET BAGS

- Top grade Suntan Pigskin
- Tripod Straps
- Zip Around with lock and key
- Buckle down pouch
- Leather Lined with inner Zip Pocket

	VALUE	SALE
(D) 35mm and 8mm Movie Outfits 9¾" L x 3¾" W x 8¾" H	14.95	6.99
(E) Reflex and Stereo Outfits 10¾" L x 4⅛" W x 8¾" H	16.75	7.85
(F) 2¼ x 3¼ Press and Reflex Outfits 11¾" L x 4⅜" W x 9⅛" H	18.80	8.50

BROADWAY'S FAMOUS TELEPHOTO OR WIDE ANGLE LENSES TO FIT ALL CAMERAS



Color corrected • Hard surface coated • All brand new • All one price

Check this listing carefully . . . OVER 170 CAMERAS LISTED plus many more not shown . . . VALUES TO $99.50

NOW ONLY 19.95 each case incl.

FOR THE FOLLOWING CAMERAS . . .

- Aires 35-III, III L
- Accuraflex
- Agfa Karat
- Alfa
- Ansco Auto. Reflex
- Ansco Karomat
- Ansco Memar
- Ansco Regent
- Ansco Speedex
- Ansco Viking
- Argus A, AA, AF
- Argus A-3, K, 21
- Argus 6, C-2, C-3
- Argus C-4, C-44
- Asahiflex
- Baldina
- Bauer
- Bell & Howell
- Bolex C-8, B-8, H-8, H-16
- Bolsey B, B2, B-22
- Bolsey C, C-22, C-3
- Bolsey Explorer
- Bolsey Jubilee
- Bower X 35
- Braun 35
- Canon
- Certo Super 35
- Ciro 35
- Ciroflex B,C,D,E,F
- Clarus
- Classic 35
- Contaflex I, II
- Contaflex III, IV
- Contax
- Contessa
- Contina
- De Jur
- Diax Ib, IIb
- Edinex
- Edixa A,B,C,D
- Eumig
- Exa
- Exakta
- Flexaret
- Futura Super III
- Graflex 22
- Graphic 35
- Graphic Century 35
- Ikoflex I, Ia
- Ikoflex II, IIa, III
- Ikoflex Faforit
- Kalimar B
- Kalloflex
- Keystone
- Kodak Pony 135
- Kodak Pony 828
- Kodak Retinette
- Kodak Retina I, II, IIA
- Kodak Retina IIc, IIIc
- Kodak Signet 35, 40
- Kodak Tourist
- Konica I, II, III
- Leica
- Lectax
- Lordomat
- Lordox
- Mamiya 6
- Mamiyaflex
- Mansfield
- Mercury II
- Minolta A, AII
- Minolta Autocord
- Minolta Autocord L
- Minolta Super A
- Miranda
- Nettar
- Nikon
- Olympus 35S
- Pax
- Peerflecta
- Pentacon
- Perfex
- Polaroid 80, 80A
- Polaroid 95, 95A
- Polaroid 95B, 700
- Polaroid
- Pathfinder
- Polaroid 150
- Polaroid 800
- Praktica
- Praktiflex
- Praktina
- Ricoh 500
- Ricohflex
- Robot
- Robot Star
- Rolleicord I, II, III, IV, V, Va
- Rolleiflex 4x4
- Rolleiflex 3.5, 3.5G
- Rolleiflex 2.8C, D, E
- Samoca 35
- Speed Graphic
- Soligor, Soligor 66
- Super Baldina
- Super Ikonta A, B
- Super Ikonta BX, III
- Super Westomat 35
- Tower 35
- Tower Reflex
- Vitessa L, T
- Voigtlander Bessa
- Voigtlander Vito
- Walzflex
- Wardflex
- Welti
- Wollensak
- Yashica LM
- Yashicamat
- Yashica A
- Yashica C
- Zeiss Tenax

ALSO THE FOLLOWING STEREO CAMERAS: @ 39.50 PR. INCL. CASE

- Bell & Howell Colorist
- Bell & Howell Vivid
- Busch Verascope
- Edixa Ia, IIa, IIIa
- Graphic
- Kodak
- Revere
- Stere-All
- Stereo Realist
- Viewmaster
- Wollensak

BRAND NEW SLIDE PROJECTORS

	LIST	SALE
Ansco 300 w 2x2 and 2¼" sq.	39.95	29.25
Argus 300	39.50	29.95
Argus 300 Automatic with Case	62.50	47.79
B & H Robomatic 500 with Case	149.50	109.50
B & H Headliner 35 300 w.	39.95	29.95
B & H Headliner 303 with Auto-Changer and Case	59.50	44.50
B & H De Luxe D 300 w with Case	79.50	59.35
B & H Streamliner 500 with Case	89.50	59.50
B & H Streamliner 300 Duo	67.50	50.00
B & H Streamliner 500 Duo	84.50	62.85
B & H Project-or-View	69.95	51.70
Graflex Constellation Auto	99.75	72.95
Graflex Constellation Remote	89.75	72.89
Graflex Constellation Standard	67.75	49.50
Graflex Case for Constellation Projectors	9.95	7.25
Keystone K 300 with Case	69.95	51.25
Keystone K 310 300 w with case	94.95	67.95
Keystone K 500 500 w with case	89.95	63.89
Keystone K 500 D 500 w with case	104.95	73.95
Kodak 300 with Case	64.50	48.50
Kodak 300 with Automatic Changer	74.50	56.50
Kodaslide Signet 500	72.50	54.60
La Belle Director 300	69.95	52.40
La Belle Producer 55	94.95	71.25
La Belle Professional 75	154.95	114.50
La Belle Ringmaster 33	124.95	93.50
La Belle Traveler 22	74.95	56.29
Viewlex V 22	74.50	54.50
Viewlex V 2	59.75	43.75
Viewlex V35	79.95	59.50
Viewlex Projecto-o-Matic with Case	79.50	58.98
Viewlex V 4S	79.50	58.20
Viewlex Powermatic with Case	119.50	88.65
Viewlex V 1000 with Case	208.50	152.50

SLIDE MAGAZINES AT TREMENDOUS SAVINGS! ALL BRAND NEW!

	Reg.		Sale
Airequipt	ea. 2.25	12 for	17.39
LaBelle 6", pr.	ea. 2.20	12 for	18.58
Labelle 9", pr.	ea. 2.95	12 for	25.79
Revere	ea. 1.49	12 for	8.33
TDC	ea. 1.50	12 for	5.69
Viewlex	ea. 1.50	12 for	5.69
Deluxe carrying case for above:			
12 mag.			5.99
24 mag.			8.78

BRAND NEW 8mm MOVIE CAMERAS

	LIST	SALE
B&H 220 f:2.5	39.95	33.50
B&H 252 A f:2.3	49.95	39.98
B&H 290 Electric Eye	169.95	134.75
B&H 252 f:1.9	59.95	43.89
B&H 134 W f:1.9	119.95	96.75
B&H 134 N f:2.5	99.95	78.50
B&H 134 TA f:1.9 Turret	166.95	133.50
B&H 172 B f:2.5	134.95	108.98
B&H 172 A f:1.9 Turret	199.95	156.75
Canon 8-T f:1.8 Turret	159.50	122.50
Canon 8-T f:1.8 Regular, f:1.8 Telephoto	232.50	178.70
Keystone Capri f:2.3	49.95	37.95
Keystone K-25 f:1.9	59.95	43.95
Keystone K-38 f:1.9 Turret	119.50	84.95
Kodak Brownie f:2.3	39.75	29.98
Kodak Brownie f:1.9	49.75	37.50
Kodak Brownie f:1.9 Turret	84.75	63.95
Revere B 61 f:2.5	117.50	81.69
Revere C-40 f:2.5	104.50	72.50
Revere C-80 f:2.5	97.50	64.50
Wollensak 42 f:1.9	69.50	54.95
Wollensak 43 13mm f:1.9, 9mm f:1.9, 32.5mm f:1.9	99.50	78.90
Wollensak 58 f:1.9	124.50	89.98
Wollensak 53 13mm f:1.9, 38mm f:2.5, 6.5mm f:1.8	199.50	145.95
Wollensak 28 f:1.9	139.50	102.50
Wollensak 23 13mm f:1.9, 38mm f:2.5, 6.5mm f:1.8	239.50	174.95

BRAND NEW 8mm MOVIE PROJECTORS

	LIST	SALE
B & H Monterey	79.95	55.40
B & H Super Monterey	99.95	74.95
B & H Super Monterey w/Filmovara lens	114.95	86.95
B & H 122 LC	159.95	124.95
B & H 122 LR, Reverse	179.95	141.25
B & H 122LRY w/Filmovara lens	194.95	152.50
De Jur P 500	69.95	52.90
De Jur Eldorado	109.95	79.98
De Jur 750	166.00	121.50
De Jur Custom	179.00	131.50
Keystone K 75	74.95	55.50
Keystone K 100	99.95	75.60
Keystone K 105A	139.50	103.95
Keystone K 109D	169.50	126.80

BRAND NEW 16mm MOVIE PROJECTORS

	LIST	SALE
B & H 273 Statesman	219.95	166.95
B & H 173 B Diplomat	299.95	227.85
Keystone K 161 S	169.50	126.75
Keystone K 161 M. Solicer	169.50	126.75

FREE REEL CHEST with every PURCHASE* of GENUINE SCOTCH RECORDING TAPE

5" Reel (600') ea. 150 3 for 3.95 *12 for 19.95

7" Reel (1200') ea. 1.89 3 for 5.40 *12 for 22.50

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Rolleiflex f:3.5 Xenotar, Case	249.50	188.65
Rolleiflex f:3.5 Planar, Exposure Meter, Case	289.50	219.50
Rolleiflex 2.8 E Xenotar, Exposure Meter, Case	349.50	264.75
Rolleiflex 2.8 E Planar, Exposure Meter, Case	349.50	264.75
Rolleiflex, 4x4, LVS, Case, F:3.5	149.50	113.50
Minolta Autocord, Case	109.45	69.50
Minolta Autocord L, Case	135.45	99.50
*Yashica A, Case	35.95	26.50
*Yashica C, Case	54.50	39.95
*Yashica LM, Case, Exposure Meter	69.96	51.20
*Yashicamat, Case	85.50	62.50

*Demonstrator

BRAND NEW ENLARGERS

	LIST	SALE
Federal 135 f:4.5	54.95	39.95
Federal 240	29.95	21.95
Federal 295	51.95	37.95
Federal 269 CL	57.95	42.50
Federal 450	87.75	64.25
Federal 470	142.95	104.50
Federal 450 CL	125.95	92.50
Leitz Focomat 1 C	138.00	111.98
Leitz Focomat 2 A	420.00	341.60
Veigel Exact 66 with lens	142.75	103.50
Veigel Exact 35 with lens	92.00	66.95

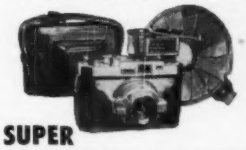
BRAND NEW 16mm MOVIE CAMERAS

	LIST	SALE
B&H 200EE f:1.9	299.95	237.80
B&H 200S f:1.9	199.95	161.50
B&H 240EE	329.95	261.50
B&H 240A f:1.9	204.95	154.95
B&H 240TA f:1.9	284.95	214.95
B&H 252TA f:1.9	289.95	233.95
B&H 70DR f:1.9	385.50	313.50
Keystone A9 f:2.5	114.50	84.79
Keystone A12 f:1.9	159.50	114.95
Keystone A15 f:1.5	199.50	144.50
Keystone K51 f:2.5	139.50	102.95
Keystone K56 f:1.9	169.50	124.95
Wollensak 91 f:1.9	187.50	137.50
Wollensak 93 25mm f:1.9, 17mm f:2.5, 75mm f:2.8	287.50	209.95

BRAND NEW ELECTRONIC FLASH

	LIST	SALE
Braun Hobby Automatic	106.00	72.50
Braun Hobby Standard	55.50	39.50
Graflex Strobomite	64.50	49.50
Graflex Stroboflash 4	185.85	136.50
Heiland Strobolnar 71 A	119.50	87.50
Heiland Strobolnar 7	69.50	44.50
Mecablitz 300	59.95	43.89
Mecablitz 500	89.95	76.98
Ultrablitz Expert 4	89.50	42.50
Ultrablitz Jet	69.96	42.50
Ultrablitz Matador	99.50	49.50

SAVE $30 ON A BRAND NEW SUPER WESTOMAT 35 OUTFIT



SET INCLUDES:

- Super Westomat 35 camera
- Genuine leather case with metal trim
- Clip-on exposure meter with leather case
- Folding flash attachment

Complete Outfit $36.50 Reg. $66.50

Super Westomat 35 Features:

• All metal construction • Rapid film advance • Double exposure prevention • Coupled rangefinder • Speeds to 1/200 sec. • Fast f:3.5 magnesium fluoride coated lens.

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16mm—4¢ per ft. .....min. order 50 ft.
8mm—25 ft. on camera spools.....$1.25
100' 8mm $5.00
(Processing not included)

35mm BLACK & WHITE BULK

ANSCO FINOPAN $1.25 (Weston 24) Kodak Super X or Double X.....$1.40

8mm x 100' dble. $1.79
8mm x 25' dble. 7 for price of 6!....60¢ each

Size	54 rolls	27 rolls	15 rolls
16mm x 25'...	$ 8.95	$ 4.95	$ 2.75
16mm x 50'...	19.95	10.95	5.95
*16mm x 100'..	49.50	29.50	17.95

*Camera spooled

SOUND MACHINE BELL and HOWELL VICTOR our price $149.00

AVAILABLE IN 8mm and 16mm

THE FOLLOWING FULL VERSION REELS

The 8mm is approximately 200 ft. and 16mm approx. 400 ft. each reel.

Charlie Chaplin Comedies—1 reelers—

NEW JANITOR! MABEL'S BUSY DAY, FILM JOHNNY, BETWEEN SHOWERS, CAUGHT IN THE RAIN, HIS NEW PROFESSION.—**2 reelers**—IN THE BAND, NITE AT THE SHOW, THE CHAMPION, THE TRAMP, HIS NIGHT OUT, DOUGH AND DYNAMITE. The price for silent is **$10.00** per reel and for sound **$12.50** per reel. 8mm **$5.00** per reel.

MACK SENNETT BATHING BEAUTIES—

one-reelers **$10.00** per reel and **$20.00** for two-reelers. Full version approx. 400 ft. 16mm each. 8mm **$5.00** per reel.

GRANTLAND RICE SPORTS—

available in 8mm approx. 200 ft. each and 400 ft. approx. Price 16mm **$10.00** silent and **$12.50** sound. 8mm **$5.00** per reel. RUNNING THE SCALES, SPORT AFLOAT? GRIDIRON GLORY, BULLS EYE, SUN AND SNOW, SELF DEFENSE, MONARCHS OF THE FIELD, SON OF SWAT.

HAL ROACH COMEDIES—

Snub Pollard & other famous stars, full version—available in 8mm approx. 200 ft. **$5.00** per reel—16mm **$10.00** silent per reel and **$12.50** sound. Approx. 400 ft.

ORIGINAL OUR GANG COMEDIES—

available in 8mm and 16mm **$5.00** for 8mm approx. 200 ft. **$10.00** per reel for 16mm silent approx. 400 ft. per reel—available in 1 and two reelers.

16mm KODACHROME

100 ft. rolls—processing included. Slightly outdated. Developed by Eastman Kodak. Reg. $10.00. Price **$6.00** per roll.

16mm 50 ft. MAGAZINE KODACHROME DEVELOPED BY EASTMAN KODAK FREE (Slightly outdated) REGULAR PRICE **$7.50**, our price is **$4.50**.

CLEARANCE SALE

16mm CARTOONS APPROX. 400'
AVAILABLE IN SOUND OR SILENT

For Home Use Only **$4.95**

8mm Approx. 200' $3.50

SPECIAL CHRISTMAS subjects, cartoons, such as—CHRISTMAS DAZE: CHRISTMAS UP NORTH, SANTA'S VISIT, KING'S CHRISTMAS. For 8mm 200 ft. $5.00 per reel and for 16mm silent $10.00 per reel and $12.50 for the sound per reel.

MOVIE FILM SPECIAL

100' 8mm double
Packaged on 4 Camera spools 25'.....$1.79
processing not included

ROLL FILM

#127, 120, 620, 116, 616
Black & White, 10 for..... .....$1.95
120 & 620 color.....75¢ a roll
35mm 20 exp. Black & White.....25¢
35mm 36 exp. Black & White..... .49¢
AERO EKTACHROME #120 and #620
Weston 40 .....3 for $2.85

35mm BLACK & WHITE BULK 100 FT.

EKTACHROME 20 exp.....$1.00
Super X or Double X and Plus X.....$1.40

BULK MOVIE FILM

ASA 50
8mm x 400' dble.....$ 5.95
8mm x 1600' dble..... 22.00

CAMERA SPOOLED NO PROCESSING

FRESH WITHIN DATE ANSCO COLOR FILM WITH PROCESSING

8mm 25' dbl. roll.....$2.25
8mm 25' dbl. mag..... 2.75
16mm 100' available in both sound or silent 5.00
16mm 50' magazine..... 3.50

ANSCO MOVIE FILM BLACK AND WHITE WITH PROCESSING

8mm 25' dbl. roll.....$1.15
8mm 25' dbl. mag..... 1.75
16mm 100' available in both sound or silent 2.50
16mm 50' magazine..... 1.90
35mm 20 exp. Kodachrome, 1957 dating. 1.10
8mm 25 ft. double High Speed, B&W Eastman Kodak Weston 250—dev. free by E K..... 1.75
16mm 50 ft. B&W Eastman Kodak—dev. free by E K..... 2.00
16mm 100 ft. B&W Eastman Kodak available in Super X and Super XX—dev. free by E K..... 4.00
Roscoe Cement—(bottle)..... .50

DEVELOPING SERVICE AVAILABLE

100' 16mm B&W.....$1.25
8mm 25' double..... .60

35mm COLOR FILM

Available in ANSCO TUNGSTEN
35mmx100' $22.00
Available in TUNGSTEN or DAYLIGHT AERO EKTACHROME—DAYLIGHT SPEED—100ASA 20 exp. rolls, including processing.
$1.50 (3 for $4.25)
20 exp. rolls INDOOR ANSCO COLOR
$1.00 (3 for $2.75)
AERO EKTACHROME CHEMICALS—
1½ gal. $2.95

50 ft. 35mm—**85¢** Plus X or XX
100 ft. 35mm XX or Plus X or infra red or background X **$1.40.** If you buy $25.00 worth of film—one 35mm loader **free** regular price **$5.00**

A **$100.00** purchase of film (color or B&W) will allow a brand new Eastman Kodak Brownie 8mm for **$1.00**—Regular price for such a camera alone—**$35.00**

This offer is in addition to our Unbelievable Value of film on which you save **50%**.

A **$200.00** purchase will entitle you to a Kodak Brownie camera and a 8mm projector for **$1.00.** Regular price close to **$100.00**

A **$50.00** purchase will entitle you to a brand new Brownie Camera with flash and film and bulbs. Regular price for Camera and film (color as well as B&W) **$25.00**— in any store.

A **$25.00** purchase entitles you to a 127 Camera and 10 rolls of black and white. Real value in store—**$10.00**

Additional **$25** purchase entitles you to Eastman Kodak carrying case of genuine leather. Reg. price of case alone—**$11.25**

FRESH WITHIN DATE ANSCO COLOR FILM WITH PROCESSING

8mm 25' dbl. roll..... $2.25
8mm 25' dbl. mag..... 2.75
16mm 100' available in both sound or silent 5.00
16mm 50' magazine..... 3.50

ANSCO MOVIE FILM BLACK AND WHITE WITH PROCESSING

8mm 25' dbl. roll.....$1.15
8mm 25' dbl. mag..... 1.75
16mm 100' available in both sound or silent 2.50
16mm 50' magazine..... 1.90
35mm 20 exp. Kodachrome, 1957 dating. 1.10
8mm 25 ft. double High Speed, B&W Eastman Kodak Weston 250—dev. free by E K..... 1.75
16mm 50 ft. B&W Eastman Kodak—dev. free by E K..... 2.00
16mm 100 ft. B&W Eastman Kodak available in Super X and Super XX—dev. free by E K..... 4.00
Roscoe Cement—(bottle)..... .50

SPECIAL OFFERING IN 8mm AND 16mm COLOR SUBJECTS

(CARTOONS AND FAIRY STORIES) COLOR

50 ft. 8mm.....$2.00
200 ft. 8mm..... 7.50
100 ft. 16mm..... 5.00
400 ft. 16mm (silent).....20.00
400 ft. 16mm (sound).....25.00

SPECIAL OFFERING IN 8mm AND 16mm SUBJECTS

(CARTOONS AND FAIRY STORIES) BLACK AND WHITE

50 ft. 8mm.....$1.00
200 ft. 8mm..... 3.50
100 ft. 16mm..... 2.00
400 ft. 16mm (silent)..... 7.50
400 ft. 16mm (sound).....10.00

ANSCOCHROME Weston 32

Available in 8mm and 16mm

100 ft. 16mm roll.....$7.00
50 ft. 16mm Magazine..... 4.50
8mm 25 ft. double roll..... 3.00
8mm 25 ft. double Magazine..... 3.50

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FILM DRIERS—good for paper and films **only $1.50**
CHEMICAL KITS—D88, one gallon size good for reversal or straight B&W processing—for paper & film. In powder form.....$1.25
(Include postage)

Take advantage of these bargins

B&W film—100 ft. on Bolex Spool....$4.00
100 ft. Ansco Color on Bolex spool 8mm 5.50
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Empty 16mm magazines made by Kodak .75
8mm empty mag. ..... .75
16mm 100 ft. camera reels..... .25
Cans for such reels..... .10
Empty cartridges for 35mm 20 or 36 exp. 10¢ each, **$1.00** a dozen
Cans for 35mm cart..... .10
800 ft. reels, 16mm..... .75
16mm—1200 ft.....$1.00, Cans— .50
1600 ft.—16mm.....$1.25, Cans— .50
Cement for film.....50¢—best available
Kodachrome reloads—20 exp. $1.25
50 ft. $15.00
Special offer Ansco 10 exp..... .45
400'—8mm empty reels..... .50
Dble. cans ..... .35
3 for $1.00
Bottle of Cement for all purposes..... .50
35mm Bulk film Loader Daylite—100 ft. Negative 35mm film, Plus X or XX 12 cartridges.....All this for **$5.95**
BULK FILM LOADER, plus 2 100 ft. PLUS X 35mm film, 12 cartridges—package price **$6.80.**

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FRESH COLOR FILM

This late 1958 dated film is in its original sealed package fully guaranteed by the manufacturer. Day. or Tung. Price includes processing & mounting (35mm). MINIMUM ORDER—3 ROLLS.

Size	Kodachrome
8mm x 25' dble. roll.	$2.65
8mm x 25' dble. mag.	3.50
16mm x 50' mag.	5.25
16mm x 100' roll	7.75
35mm x 20 exp.	2.45
35mm x 36 exp.	3.80

Slide Tray SPECIAL

12 Viewlex or TDC slide trays (hold 36 slides each) $5.95
12 Airequipt slide trays (hold 36 slides each) $16.95

Special Sale! CASES

for 12 Slide Trays

Dust-proof protection for your color slides. Holds up to 12 2x2" TDC Viewlex or Airequipt Trays. $4.95
CASE for 24 TRAYS $7.95

Black & White Movie Film Processing

8mm x 25' dble.	$ .55 ea.
16mm x 100'	1.00 ea.
16mm x 50'	.65 ea.

AERIAL FILM

KODAK XX

5½"x20'	.79
5½"x56'	1.20
7"x18'	1.00
9½"x75'	7.95
9½"x200'	14.95

KODAK TRI-X

5"x250'	6.95
8½"x 56'	1.20
9½"x 75'	7.95
9½"x200'	14.95

MOVIE FILM

Fast, fine grain B & W panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble roll	$1.10
8mm x 100' Bolex dble	3.50
16mm x 50' mag	1.75
16mm x 100' XX ASA 100	2.95
16mm x 100' Kodak Plus X	2.95
16mm x 50' roll. Plus X	1.65
16mm x 50' mag. X or XX	2.25

BUY SIX . . . GET ONE EXTRA FREE

Bulk Film Special

- BRAND NEW DAYLIGHT FILM LOADER
- 35mm NEGATIVE FILM
- 5 FILM CARTRIDGES

All for only **$5.95**

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Contest-Winning Pictures

(*Continued from page 216*)

Hektor f/4.5 lens. Exposure was 1/100 second at f/8 on Adox KB14, and lighting was late afternoon daylight.

An everyday scene is presented here in a somewhat unusual manner by Gustaf Larsson, who photographed a street-mirror reflection of people at a bus stop in his home city of Norrköping, Sweden. Larsson used a Leica IIIf with 35-mm Summaron f/3.5 lens to make this shot on Adox KB17, using shutter speed of 1/100 second at f/11, and sunny daylight.

PAGE 136 William A. Barnes, Chamblee, Ga., made this effective shot in Brooklyn, N. Y., where he was studying at Pratt Institute. Looking down from his apartment window one cold and snowy day he saw these policemen in single file. As they approached, the pattern and effect created by contrast and angle gave Barnes the idea for a picture, and he acted quickly to prepare his camera and get the one shot for which there was time as the officers filed past. He used a Rolleiflex 2.8C with 80-mm Xenotar f/2.8 lens. Shutter speed was 1/50 second with lens stop of f/16, and film was Verichrome Pan. Lighting was daylight.

Paul Schochet, Glen Burnie, Md., made this photograph during a night camera expedition of the Baltimore Camera Club. The building is used as a storehouse for playground equipment in a city park. Schochet asked his companion to pose for him in the role of someone waiting for his "date" who is "late again!" The shot was made with a Contax IIIa and 85-mm Sonnar f/2 lens. Exposure was for 3 minutes at f/5.6, using available light. Film was Panatomic-X.

PAGE 137 In his home city of New Orleans, Jules L. Cahn photographed this nun on her way to early Mass. "I had just finished shooting pictures of a 'jam session' which had started at 3 a.m.," says Cahn, "and was heading for breakfast, when I saw the nun walking towards the Cathedral. The contrast between her serene, quiet dignity and the hectic quality of the scene that I had just left inspired me to make this shot." Cahn's camera was a Rolleiflex with 80-mm Tessar f/2.8 lens, and he exposed Plus-X film for 1/100 second at f/8, using a medium yellow filter, and early morning daylight—between 6:30 and 7 o'clock.

PAGE 138 From the roof of a building in Columbia, S. C., photographer Tom Nebbia was making news shots of a parade. As a military band marched by, Nebbia noted that from his angle of view the drummers in the band presented an effect resembling notes in a musical score. He aimed his camera—a 4x5 Pacemaker Speed Graphic with 5-in Optar f/4.7 lens—straight down and made this shot with shutter speed of 1/200 second at f/8, by shaded daylight. Film was Royal Pan.

PAGE 139 Paul Duckworth, New York City freelance photographer, made this shot in South Morocco while working on an assignment for the German publication *Revue*. The subject was a warrior member of a rebel tribe of Berbers. "Actually, my status there was that of guest of the tribe," Duckworth explains, "although I had a military escort of machine-gunner guards for protection. It seems that the principal 'business' of this particular tribe was kidnapping for ransom. I made the photograph because the features and expression of this man impressed me with their implication of brute strength and driving force." Duckworth used a Rolleiflex with 75-mm Xenar f/3.5 lens, exposing Ilford HPS for 1/250 second at f/11, by existing daylight.

PAGE 140 Carl Gossett, Westbury, N. Y., got this dramatic shot at a four-alarm fire in a loft building in lower Manhattan. Gossett, a news photographer employed by *The New York Times*, used a Rolleiflex with 85-mm Xenotar f/2.8 lens, exposing Verichrome Pan film for 1/250 second at f/5.6, by daylight.—

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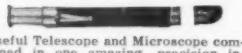

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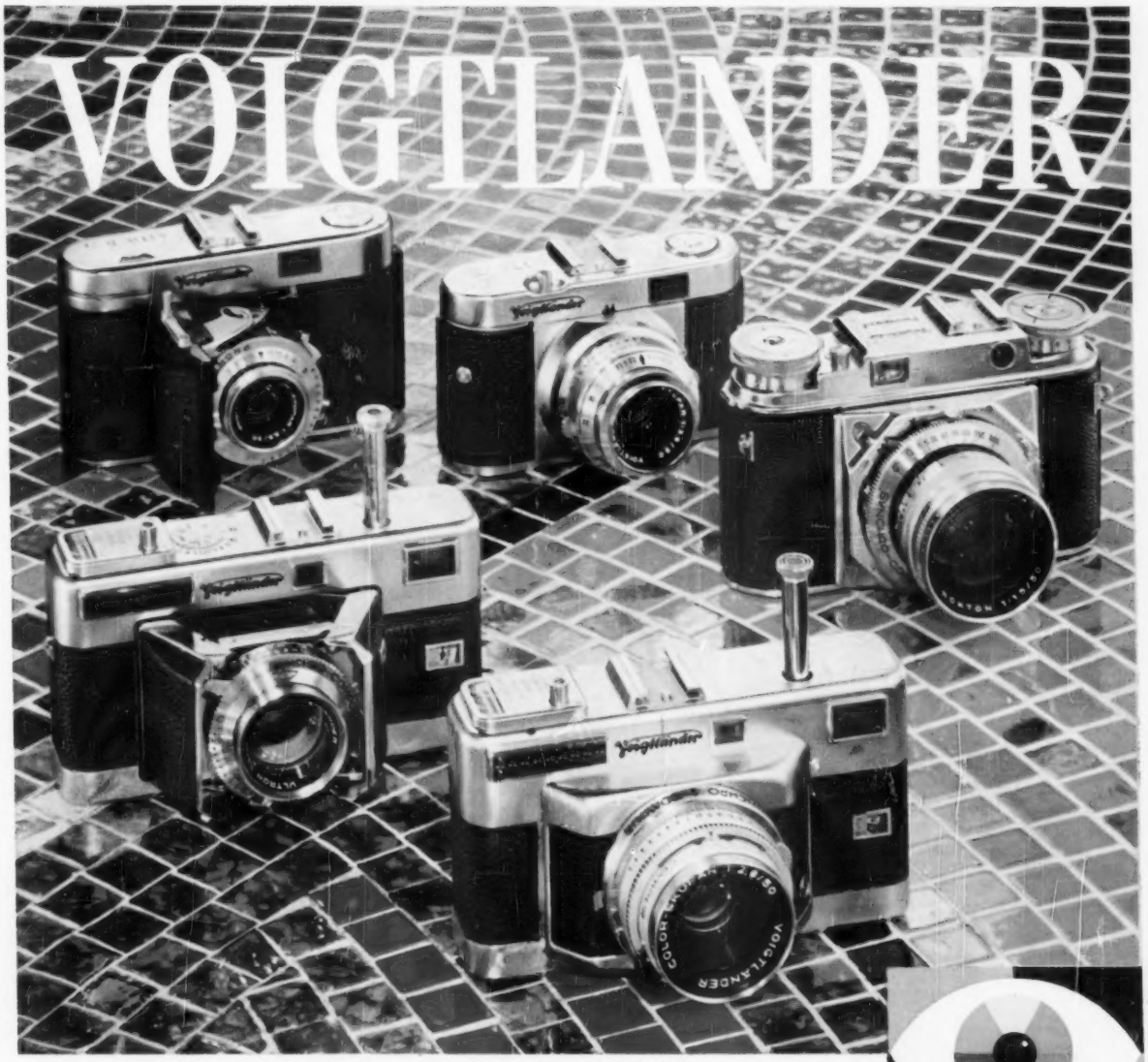

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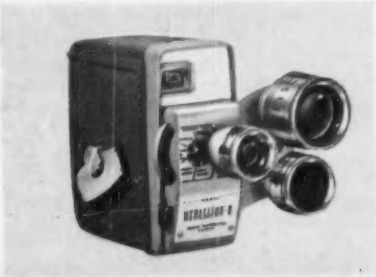

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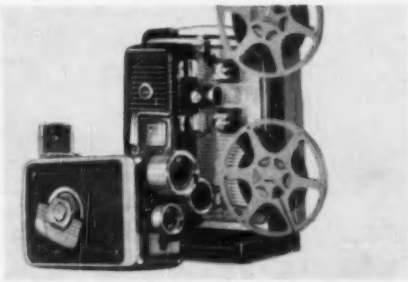

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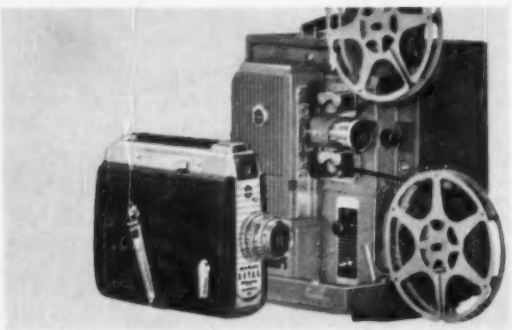

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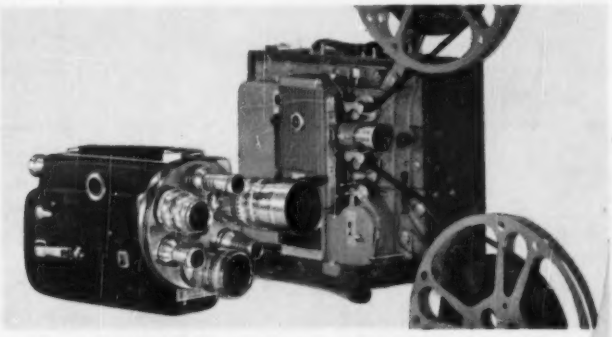

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